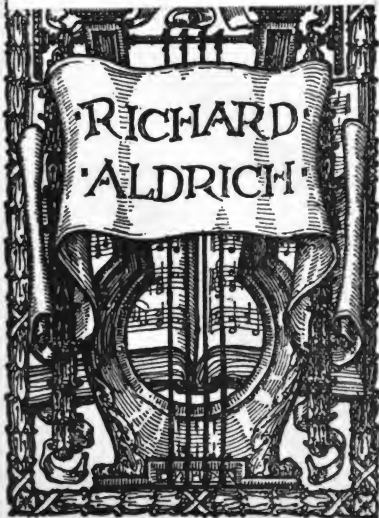


PROGRAM NOTES

Chicago Symphony Orchestra



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THE THEODORE THOMAS ORCHESTRA

TWENTIETH SEASON
1910-1911

PROGRAM NOTES
BY
FELIX BOROWSKI

PUBLISHED BY THE ORCHESTRAL ASSOCIATION
ORCHESTRA BUILDING, CHICAGO

Mus 55.9 (20)

AUG 11 1963

The KUHNLÖB MUSIC LIBRARY
Theodore Thomas Orchestra

FREDERICK STOCK, Conductor

TWENTIETH SEASON : 1910-1911

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 SINGER, W.
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 WOELFEL, P.
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 MEINKEN, C.
 DU MOULIN, G.
 FITZEK, R.
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 KONRAD, W.
 DEMUTH, F.

VIOLAS

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 MEYER, G.
 NURNBERGER, H.
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VIOLONCELLOS

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TRAMONTI, E.
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PICCOLOS

FURMAN, J.
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OBOES

BARTHEL, A.
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STARKE, F.

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 HOFFMEESTER, T.
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 PARBS, H.

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MEYER, C.

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CONTRA-BASSOON

FRIEDRICH, O.

HORNS

de MARÉ, L.
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 HANDKE, P.

CORNETS

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BASS TRUMPET

ANDAUER, E.

TROMBONES

STANGE, G.
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FIRST PROGRAM

FRIDAY AFTERNOON, OCTOBER 14—2:15

SATURDAY EVENING, OCTOBER 15—8:15

FESTIVAL MARCH, STOCK

(Written in commemoration of the opening of the Twentieth Season of
The Theodore Thomas Orchestra, and dedicated to the Officers
and Members of The Orchestral Association.)
(First Performance.)

SYMPHONY No. 4, F Minor,
Opus 36, TSCHAIKOWSKY

ANDANTE SOSTENUTO—MODERATO CON ANIMA.
ANDANTINO IN MODO DI CANZONA.
SCHERZO: PIZZICATO OSTINATO.
FINALE: ALLEGRO CON FUOCO.

INTERMISSION

OVERTURE—“Leonore,” No. 3, Opus 72, BEETHOVEN

*PRELUDE to “Die Meistersinger
von Nürnberg,”* WAGNER

Festival March.**Frederick A. Stock.**

Born Nov. 11, 1872, at Jülich, Germany.

In commemoration of the twentieth anniversary of the founding of the Theodore Thomas Orchestra—it was at the time of that foundation, in 1891, the Chicago Orchestra—Mr. Stock composed his Festival March, which, at these opening concerts of the season, receives its first performance. A note at the end of the manuscript score states that the March was composed at Aachen (Aix-la-Chapelle) and that it was begun August 11, 1910 and completed August 25—the work being therefore an artistic product of its composer's vacation spent in Germany.

Since the labors of the Theodore Thomas Orchestra have been entirely devoted to the cause of musical progress in America it was, perhaps, a natural decision which led Mr. Stock to incorporate with his own creative material certain national tunes which have long been associated with the folk music of this country. As will be heard during the interpretation of the March these tunes are, with the exception of the "Star Spangled Banner," rather suggested than unfolded at length, and they are largely given contrapuntal development with other material. The national melodies thus drawn upon are "Old Folks at Home," "Yankee Doodle," "Dixie" and "The Star Spangled Banner." His composition the writer has dedicated to the officers and members of the association which for twenty years has supported the provision of the highest type of orchestral art in this city, and of which he has been the musical director since its founder's death. The Festival March is written for a large orchestra, the following instruments being called for by the score—two flutes, piccolo, three oboes (one interchangeable with an English horn), two clarinets, bass clarinet, two bassoons, double bassoon, four horns, four trumpets, three trombones, tuba, kettle drums, bass drum, side drum, cymbals, triangle, bells, glockenspiel, castagnettes, tambourine, harp and strings.

The work opens with an introduction (*Moderato, Maestoso e Pesante*) twenty-five measures long in which the principal theme is foreshadowed in passages for the lower strings over a long continued organ-point on F. There is a hint of the two first measures of the "Star Spangled Banner" occurring in the trombones eleven bars

after the beginning of the piece. Still later a suggestion of "Yankee Doodle" is heard in the violoncellos and trombones. A crescendo working up to a *ff* leads into the main theme, put forward by the full orchestra. Four measures of the theme are quoted—

No. 1.



The subject having been worked over at some length and with much sonority the music becomes more tranquil, and over a tremolo in the divided violoncellos there is heard (in the wood-wind) four measures of "Dixie" this being interwoven with "The Old Folks at Home" in the second violin. The development of these melodies is continued, with hints of "Yankee Doodle," given out by the violoncellos and trombones.

Working over of the main theme (No. 1) is resumed, and nine measures later the whole first phrase of "Yankee Doodle" is given to the tuba and bass clarinet, following this there being heard the first phrase of "Dixie" in the wood-wind. The main theme returns *ff*. A climax, followed by a diminuendo and a *rallentando*, leads into the Trio, the subject of which (*Sehr ruhig*) is allotted to the first violins, as follows:

No. 2.



At the close of the Trio a return is made to the main subject-matter over a long organ-point on F, "Dixie" and, later, "Yankee Doodle" also being suggested. A long crescendo leads to the climax of the work in which, after a pause, "The Star Spangled Banner" is shouted forth, first by the brass (*Maestoso*) and after it by the full orchestra, and with this Hymn to Liberty the March comes to its conclusion.

*Symphony No. 4.
F. Minor, Opus 36.*

Peter Iljitsch Tschaikowsky.

Born May 7, 1840, at Wotkinsk.
Died Nov. 6, 1893, at St. Petersburg.

Tschaikowsky began work on the composition of his fourth symphony at Moscow early in 1877. At the beginning of June he had sketched the plan of the composition and, in a letter to Nadeshda von Meek, announced his intention of setting to work on the orchestration at the end of that summer. It is certain that he was occupied with the orchestration of the first movement in August, for Tschaikowsky testified, in a letter written in that month, to the difficulty it was giving him. "The three remaining movements" wrote he, "are very simple, and it will be pleasant and easy to orchestrate them. The Scherzo will have quite a new orchestral effect, from which I expect great things: At first only the string orchestra is heard, always pizzicato. In the trio the wood-wind plays by itself and at the end of the Scherzo all three groups of instruments join in a short phrase. I think this effect will be interesting."

Work on the orchestration of the opening movement was completed in September, but at this point Tschaikowsky's labors came to a sudden pause, the reason for which it is well—in view of the influence which the composer's mental condition had upon his music—to explain.

In May 1877 Tschaikowsky became engaged to be married, without, it would seem, possessing for the woman of his choice any such affection as would have justified or, at least, explained the step. "My bride is no longer very young, but quite suitable in every respect, and possessed of one great attraction; she is in love with me. She is poor, and her name is Antonina Ivanovna Milioukov. I now invite you to my wedding."

In this strain Tschaikowsky wrote to his brother Anatol in July. To Nadeshda von Meek he was slightly more explicit. The engagement to Miss Milioukov began with a written declaration of affection on her part, and an interchange of letters led to a personal meeting. "Having gone so far" wrote the composer, "I feared that I should make her really unhappy and drive her to some tragic end were I to bring about a sudden rupture." So having informed the young woman that he could not love her and having described his irritability, his nervous temperament, his misanthropy, his financial situation, Tschaikowsky asked Miss Milioukov if she would care to be his wife. And Miss Milioukov did care. "The agonies" said her betrothed to Mme. von Meek, "that I have endured since that evening defy description. To live thirty years with an innate antipathy to marriage, and then suddenly, by force of circumstances, to find oneself engaged to a woman with whom one is not the least in love, is very painful."

On the morning of July 18 the wedding took place. The bridal couple went to St. Petersburg the same day, and returned to Moscow in a week. A short visit was paid to the bride's mother, who lived in the country, and Mme. Tschaikowsky proceeded to Moscow to prepare the new home while her husband betook himself to Kamenka. Let us hear how the latter sustained the burden of matrimony which other bridegrooms have borne with exceeding joy. "I leave in an hour's time," he wrote to Mme. von Meck as he departed for Kamenka. "A few days longer and I swear I should have gone mad."

It was in this time of mental perturbation that Tschaikowsky worked at the symphony, and it was in that creation that he found peace and consolation.

In September Mme. Tschaikowsky wrote that the home in Moscow was ready. But her husband had not lived in it thirteen days when the crisis arrived. On the 24th he left Moscow for St. Petersburg, suddenly and in a state bordering upon insanity. Anatol, his brother, met Tschaikowsky at the station, and, alarmed at his condition took him to a hotel where after a violent nervous crisis he remained unconscious for forty-eight hours. Only a complete change of existence and scene could effect a cure, was the verdict of the physicians, and a week later the composer and his brother were on their way to Berlin, finally to betake themselves to Clarens, on the shore of Lake Geneva.* At Clarens Tschaikowsky took up the composition of his opera "Eugene Oniegin" and of the interrupted symphony. He hoped to have the latter definitely finished by December. In the meantime he had moved from Clarens to Venice, from Venice to Vienna, and back to Venice once more, where he set to work with absorbed devotion at the orchestration of the symphony.

Tschaikowsky's anxieties as to financial ways and means were set at rest by the generosity of Nadeshda von Meck. This benefactor and friend was the widow of an engineer who, dying in 1876, left her a large fortune. She was a woman of much strength of character, and a fondness for music led her to the acquaintanceship with Tschaikowsky's genius. When in 1877 she learnt that he was in debt she sent him three thousand roubles, and it was while Tschaikowsky was slowly gaining health and spirits at Clarens that Mme. von Meck took upon herself the responsibility of the maintenance of a man whom she believed to be the glory of his country's art. She asked him to accept an annual allowance of \$3,000. Although letters of the most intimate character passed between the two they never met. Mme. von Meck died in 1894.

*Mme. Tschaikowsky went to her mother's home and a permanent separation between herself and her husband ensued. "Not once in the whole course of his life" said Modeste Tschaikowsky, the composer's brother and biographer, "did Tschaikowsky, in speech or in writing lay the blame for this unhappy incident upon his wife."

It was to Nadeshda von Meck that Tschaikowsky dedicated his fourth symphony—*our* symphony he would call it in his letters to her. At the beginning of January at San Remo the work came to its completion and Tschaikowsky sent the score to Nicholas Rubinstein at Moscow, who began to rehearse it in February, 1878. On February 22 the Symphony was performed for the first time under Rubinstein's direction at a concert of the Imperial Musical Society at Moscow. But the effect upon the public and upon his friends was not that which Tschaikowsky had looked for with eager anticipation. The work made at its production a mild success. Taneiev, a pupil and an intimate friend of the Russian master found the first movement too long—"a symphonic poem to which the three other movements are added fortuitously." The trio of the Scherzo he couldn't bear. "It sounds like a ballet movement" he wrote, and it was what he regarded as "phrases which sound like ballet music, in every movement" which appeared to him as the salient weakness of the work. Tschaikowsky vigorously combated this criticism with the statement that dance tunes might well form episodes of a symphony, and he held up Beethoven's employment of them as precedents. "In reality" he wrote "my work is a reflection of Beethoven's fifth symphony; I have not copied his musical contents but merely the central idea."

When on Dec. 7, 1878 the symphony was played for the first time in St. Petersburg it met with brilliant success and this triumph brought great happiness to Tschaikowsky, then sojourning at Florence. That the Scherzo had been encored was, to its composer, a proof of the work's success. "After this news" he wrote to Mme. von Meck "I am entirely lost in our symphony. All day long I keep humming it and trying to recall how, where and under what impression this or that part of it was composed..... I love this child of my fancy very dearly. It is one of the things which will never disappoint me."

In preference to the provision of a formal analysis of Tschaikowsky's symphony, it has been thought better—certainly more interesting—to give the composer's explanation of the work as it is contained in a letter written March 1, 1878, to Nadeshda von Meck.

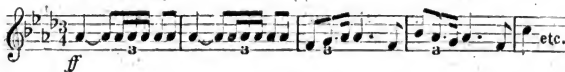
"You ask," he writes, "if in composing this symphony I had a special programme in view. To such questions regarding my symphonic works I usually answer: nothing of the kind. In reality it is very difficult to answer this question."

Tschaikowsky then enters into a lengthy explanation of the musically creative impulse as he experiences it. "However" he then continues "I have wandered from the point without answering your question."

"*Our* symphony has a programme. That is to say, it is possible to express its contents in words, and I will tell you—and you alone—the meaning of the entire work and of its separate movements. Naturally, I can only do so as regards its general features.

"The introduction is the germ, the leading idea of the whole work.

No. 1.



"This is Fate, that inevitable force which checks our aspirations towards happiness ere they reach that goal, which watches jealously lest our peace and bliss should be complete and cloudless—a force which like the sword of Damocles, hangs perpetually over our heads and is always embittering the soul. This force is unescapable and invincible. There is no other course but to submit and inwardly lament.

No. 2.



"This sense of hopeless despair grows stronger and more poignant. Is it not better to turn from reality and lose ourselves in dreams?

No. 3.



"O joy! A sweet and tender dream enfolds me. A bright and serene presence leads me on.

No. 4.



"How fair! How remotely now is heard the first theme of the Allegro! Deeper and deeper the soul is sunk in dreams. All that was dark and joyless is forgotten.

"Here is happiness!

"It is but a dream; Fate awakens us roughly.

No. 5.



"So all life is but a continual alternation between grim truth and fleeting dreams of happiness. There is no haven. The waves drive us hither and thither until the sea engulfs us. This is approximately the programme of the first movement.

"The second movement expresses another phase of suffering. Now it is the melancholy which steals over us when at evening we sit indoors alone, weary of work, while the book we have picked up for relaxation slips unheeded from our fingers. A long procession of old memories goes by. How sad to think how much is already *past and gone!* And yet these recollections of youth are sweet. We regret the past, although we have neither courage nor desire to start a new life. We are rather weary of existence. We would fain rest awhile and look back, recalling many things. There were moments when young blood pulsed warm through our veins, and life gave us all we asked. There were also moments of sorrow, irreparable loss. All this has receded so far into the past! How sad yet sweet to lose ourselves therein!

"In the third movement no definite feelings find expression. Here we have only capricious arabesques, intangible forms, which come into a man's head when he has been drinking wine and his nerves are rather excited. His mood is neither joyful nor sad. He thinks of nothing in particular. His fancy is free to follow its own flight, and it designs the strangest patterns. Suddenly memory calls up the picture of a tipsy peasant and a street song. From afar come the sounds of a military band. These are the kind of confused images which pass through our brains as we fall asleep. They have no connection with actuality but are simply wild, strange, bizarre.

"The fourth movement; if you find no reason for happiness in yourself, look at others. Go to the people. See how they can enjoy life and give themselves up entirely to festivity. A rustic holiday is depicted. Hardly have we had time to forget ourselves in other people's pleasure when indefatigable Fate reminds us once more of its presence. Others pay no heed to us. They do not spare us a glance nor stop to observe we are lonely and sad. How merry and glad they all are! All their feelings are so inconsequent, so simple. And will you still say all the world is immersed in sorrow. Happiness *does* exist, simple and unspoilt. Be glad in others' gladness. This makes life possible.

"I can tell you no more, dear friend, about the symphony. Naturally my description is not very clear or satisfactory. But there lies the peculiarity of instrumental music; we cannot analyse it. 'Where words leave off, music begins,' as Heine has said."

To his letter Tschaiowsky added the following postscript:

"Just as I was putting my letter into the envelope I began to read it again, and to feel misgivings as to the confused and incomplete programme which I am sending you. For the first time in my life I have attempted to put my musical thoughts and forms into words and phrases. I have not been very successful. I was horribly out of spirits all the time I was composing this symphony last winter, and this is a true echo of my feelings at that time. But only an echo. How is it possible to reproduce it in clear and definite language. I do not know. I have already forgotten a great deal. Only the general impression of my passionate and sorrowful experiences has remained. I am very, very anxious to know what my friends in Moscow think of my new work."

Overture, "Leonore No. 3," Opus 72.

Ludwig van Beethoven.

Born Dec. 16, 1770, at Bonn.
Died Mar. 26, 1827, at Vienna.

The "Leonore Overture No. 3"—a remodeled form of that which had served as an introduction to the opera on its first production in 1805—is in reality the second which Beethoven composed for the work. It was written for a reconstructed edition of "Fidelio" which came to a hearing in 1806 (March 29). The text of

the opera had been rearranged by Stephan von Breuning, who put the work into two acts instead of three; but the success of "Fidelio" in this form was scarcely greater than upon the first production of the work the year before. It is not known precisely why Beethoven recast the overture. It was declared that the previous one (Leonore No. 2) was too difficult for the wind instruments; but the composer of "Fidelio" was not in the habit of consulting the convenience of players who performed his works, and we may take it that the piece was reconstructed because Beethoven himself was dissatisfied with the effect of his former inspiration.

The differences between the two overtures are remarkable. "Leonore No. 3" is considerable longer than its predecessor—638 measures instead of 530. The plan more clearly adheres to the usual sonata form, and certain prominent features—such as the trumpet call behind the scenes—are given in a more or less modified form. That the present overture is of larger grandeur, of greater sweep of passion and emotional intensity, no one has ever doubted who has made a comparison with the one that went before. But why Beethoven should have rejected this stupendous product of his genius when "Fidelio" was again reconstructed and performed in 1814, and why he should have supplied instead of it the newly written and comparatively light overture—the so-called overture to "Fidelio"—is an enigma most difficult to solve.

The Introduction (*Adagio*, C major, 3-4 time) begins with the same material as that in the previous overture, but differently presented. Florestan's air is employed as before. The main movement (*Allegro*, 2-2 time) presents the principal theme, not only in the violoncellos, as in the overture No. 2, but in the first violins as well. The second theme is modified and episodic material is employed, in succession to it, which had not been introduced into the earlier work. Note the extensive development of the first and third measures of the principal theme. After an upward rushing figure in the strings and woodwind the trumpet call enters on a long held B flat in the strings. Following this is a melody (played by the woodwind) taken bodily from the opera itself where it occurs, also after the trumpet call, announcing the arrival of the Governor. The trumpet call is again heard, the succeeding melody being now played by the 'cellos, first violins and flute. The Recapitulation repeats the same subjects as before. Just before the coda is reached there is a rushing passage (*Presto*) for the strings somewhat similar to that in the previous overture, but here it is elaborated and made to form an overwhelming effect. The coda—a magnificent specimen of its kind—is built on the material of the principal theme.

Prelude to "Die Meistersinger von Nürnberg."

Richard Wagner.

Born May 22, 1813, at Leipzig.
Died Feb. 13, 1883, at Venice.

The plan of "Die Meistersinger" first occurred to Wagner in 1845 at Marienbad, whither he had retired to rest after the completion of "Tannhäuser." The composer himself explained how he was led to the creation of the opera. Let us hear him.

"Immediately after the composition of "Tannhäuser" I had an opportunity to make an excursion, for my recreation, to a Bohemian watering place. Here, as always, when I escaped the atmosphere of the footlights and my official duties, I soon felt relieved and happy; for the first time a kind of gaiety peculiar to my character assumed an artistic form. With almost arbitrary deliberateness I had been gradually making up my mind to choose a comic subject for my next opera. I remember that I was assisted in this intention by the well-meant advice of good friends who wished me to compose an opera of a lighter character which might help to introduce me to the German theaters, and thus lead up to a financial success, the need of which had begun to assume a threatening importance. As with the Athenians a merry satyr-play followed the tragedy, so, during that excursion, I suddenly conceived the idea of a comic play that might follow my Minstrels' Contest in the Wartburg as a significant satyr-play.

"This was the Mastersingers of Nuremberg, with Hans Sachs at their head. Scarcely had I finished the sketch of this plot when the plan of 'Lohengrin' began to occupy my attention, and it left me no peace until I had worked it out in detail. This was done during the same short summer excursion in disobedience to the order of my physician not to busy myself with such things."

In 1861-62 Wagner began serious work upon the poem of "Die Meistersinger" in Paris, after the stupendous fiasco which had followed the attempt to bring about a performance of "Tannhäuser" in that city. This text was printed for private circulation in 1862, but considerable alterations were made in the final version. In February of that year Wagner took up his residence at Biberich on the Rhine to begin the composition of the music, he being at that time almost fifty years of age. From Biberich Wagner betook himself and his score to Penzing, near Vienna; but his Viennese creditors began to grow importunate, and the composer then retired to Switzerland, where he stayed with his friends, the Willes, at their villa at Mariafeld. Here much of "Die Meistersinger" was written, and parts of it were played to Frau Wille by Wagner. The completion of the opera took place at Tribschen, near Lucerne, October 20, 1867.

The production of "Die Meistersinger" took place June 21, 1868. Many of the foremost musicians in the world occupied places in the house. Wagner sat with the King of Bavaria in the Royal box. The performance began at half-past five, and did not end until ten minutes past ten. The enthusiasm of the public was extraordinary, and at the instigation of the King, Wagner, who disliked acknowledging public homage, bowed from his place in the box.

"Die Meistersinger" made speedy progress through the opera houses of Germany. It was performed at Dresden, Dessau, Karlsruhe, Mannheim, Weimar, soon after the original production. The first hearing in America took place in New York, January 4, 1886.

The Introduction to the opera was performed before the complete work was produced. The first interpretation of it took place at a concert given by Wagner's friend, Wendelin Weissheimer, at the Gewandhaus, Leipzig, November 1, 1862. Of the eight works performed at this concert five were by Weissheimer, one by Liszt—

the A major concerto for piano, played by Hans von Bülow—and Wagner contributed two compositions, the prelude to “Die Meistersinger” (which opened the concert) and the overture to “Tannhäuser” (which closed it). There were but few people in the house, but those who were present applauded rapturously the works of Wagner—these were conducted by their composer—and the Prelude to “Die Meistersinger” had to be repeated. Weissheimer asserted that Wagner composed the Introduction to the opera before any other portion had been written; but there are difficulties in the way of an acceptance of this statement.

The Prelude to “Die Meistersinger von Nürnberg” is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, kettledrums, triangle, cymbals, harp and strings.

The piece begins (*Sehr mässig bewegt*, C major, 4-4 time) with the grandiose theme typical of the Mastersingers. After this has been heard there is brought forward a tender little theme (flute and clarinet) suggestive of the romance of Eva and her lover, Walther. This lasts only for fourteen measures, and another theme characteristic of the Mastersingers appears in the wind, the motive of which is intended to depict the banner of the Mastersingers, whereon is emblazoned King David playing the harp, an outward and visible emblem of the pride and dignity of the Corporation. There is much working over of this majestic subject; and, at length, there appears (in the first violins) a theme taken from the prize-song, and intended to represent the love of Eva and her knightly Walther. The passionate expression of this division is suddenly interrupted by a new section, in which there is a humorous treatment of the opening subject in jerky staccato notes played by the woodwind. Soon there is a thunderous outburst in which the massive subject of the Mastersingers appears in the brass, *fortissimo*. This leads into a remarkable contrapuntal combination of the three principal themes, a restatement of the “Banner” motive in the brass, and a concluding presentation of the imposing subject with which the Prelude opened.

SECOND PROGRAM

FRIDAY AFTERNOON, OCTOBER 21—2:15.

SATURDAY EVENING, OCTOBER 22—8:15

OVERTURE TO A DRAMA,

Opus 45, GEORG SCHUMANN

(First time in Chicago)

SYMPHONY No. 2, C Minor, Opus 85, KAUN

ETWAS BEWEGT—ZIEMLICH LEBHAFT.

SEHR INNIG, MIT GROSSEM AUSDRUCK.

SCHERZO (LEBHAFT).

FINALE (MARSCHMÄSSIG).

(First performance in America.)

INTERMISSION

SYMPHONIC POEMS, SMETANA

"VYSEHRAD."

"THE MOLDAU."

SCHERZO CAPRICCIOSO,

Opus 66, DVORAK

**Overture to a Drama,
Opus 45.**

Georg Schumann.

Born October 25, 1866, at Königstein.

This work was completed in 1906 and received its first performance at the fourth Gürzenich concert, given at Cologne, Dec. 4, 1906, under the direction of Fritz Steinbach. The Overture, which has met with much success at later performances in other German towns and in foreign countries, was coolly received by its first audience in the Rhenish city.

Concerning the actual drama to which the overture may be considered a prelude Georg Schumann has said nothing either in his score, or by way of explanation in any of the program-books in which the work has figured. The Overture to a Drama is scored for two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, tuba, kettle-drums, side drum, cymbals, harp and strings. The design of the work is somewhat free although in the main the sonata form is more or less clearly to be discerned.

Four stormy measures (*Allegro con fuoco*, D minor, 4-4 time) precede the actual principal subject, thus impetuously set forth in the lower strings:

No. 1.



After some twenty measures of agitated treatment of this material the subject is taken up *ff* by the full orchestra, a subsidiary idea then occurring in the flute and clarinet.

After a *ritardando* a new theme is set forth (*a tempo poco tranquillo*) by the second violins and violoncellos, an arpeggio figure accompanying it in the harp and a wavy triplet figure being heard in the clarinets. This is not the true second theme, but rather a transitional passage leading to the second subject which is presented in F major first by the violoncellos, clarinets and English horn,

six measures later to be taken up by the full orchestra. Four measures are quoted to allow of the recognition of the theme:

No. 2.



A gradual tranquilization of mood — in which, over softly held harmony in the strings, the theme just quoted is sung by the clarinet—leads into a section (*Adagio poco a poco accelerando*, D flat major, 2-2 time) in which the English horn and bass clarinet present still another thematic idea which is almost immediately taken up by the strings. There is a quickening of the time and a gradual increase of sonority leading to a climax, this in its turn subsiding and being succeeded by a return to the first tempo (*Allegro con fuoco*) with a development of the principal subject (No. 1.) and of other material of the earlier portion of the piece.

A concise recapitulation follows in which the themes recur in the order in which they were first presented, but in shortened form. The Coda makes use of material belonging to the principal theme, first in the passionate fashion in which it appeared at the opening of the movement and lastly in slower tempo (*Andante*). In this form the overture comes to a conclusion with a *ff* chord in the full orchestra.

Symphony No. 2, C Minor, Opus 85.

Hugo Kaun.

Born March 21, 1863, at Berlin.

The name and the works of Hugo Kaun have been given representation so frequently on the programs of these concerts that a detailed review of the artistic career of the composer is unnecessary. It may, however, be recalled that Mr. Kaun's first association with the Theodore Thomas Orchestra—it was at that time the Chicago Orchestra—came about in 1897, when his Festival March and Hymn to Liberty, written at the request of Mr. Thomas as an inauguration of the seventh season, was performed October 22.* On January 14 of the following year the

* At that time Mr. Kaun was a resident of Milwaukee—he came to America in 1884—but in 1902 he returned to Berlin, the city of his birth, where he has since resided.

composer's first symphony (Opus 22) was brought out, and since then there have been presented at these performances his two symphonic poems, "Minnehaha" and "Hiawatha"; the prelude to the opera, "Der Maler von Antwerpen"; the Orchestral Humoresque, "Sir John Falstaff"; the Symphonic Prologue, "Mary Magdalene"; Four Pieces, from a set of six for small orchestra (Opus 70); a set of three works for small orchestra (Opus 76), and to these must now be added the composer's second symphony.

Mr. Kaun worked on his C minor symphony for two years, and brought it to completion in the summer of 1909 while he was sojourning in the Harz Mountains. Some of the work—particularly the slow movement—is associated with the wooded districts of Brandenburg.

The symphony came to its first performance in January 1910, at the fourteenth Gewandhaus concert at Leipzig. On this occasion Arthur Nikisch was the conductor. The work was still in manuscript at the time of its production, but it was published last June. It is dedicated to Peter Raabe.* The performance of the symphony at this concert is the first in America.

The orchestra called for by the score of the second symphony comprises three flutes (one interchangeable with a piccolo) two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, tuba, three kettle-drums, bass drum, side drum, cymbals, organ, harp and strings.

The matter which lies at the foundation of this analysis has been furnished, at the request of the writer of these programs, by the composer himself, who also, for the better guidance of the audiences at these concerts, selected the musical extracts which are herein contained.

I. The first movement is preceded by an introduction (*Etwas bewegt, ernst*, C minor, 3-4 time) twenty-seven measures long its material commencing as follows:

No. 1.



*Peter Raabe (born Nov. 27, 1872) is court kapellmeister at Weimar, a position which he has held since 1907. His musical studies were made at the Hochschule in Berlin. In 1894 and until 1899 he held positions as director at the theatres of Königsberg, Zwickau and Elberfeld. Raabe was appointed in 1899 first conductor at the Opera at Amsterdam, but he left this position in 1903, to go to Munich as the conductor of the Kaun orchestra. His compositions are few and unimportant, but Raabe has worked long and successfully in the field of literature and criticism.

A *diminuendo* leads into the main movement (*Ziemlich lebhaft*, C minor, 6-8 time) the principal theme of which is given out by the clarinets, this theme having already been foreshadowed in the introduction:

No. 2.



A climax having been attained a second theme is heard *pp* in the wood-wind, written Mr. Kaun says "more rhapsodically and telling stories of the old woods in the 'Mark Brandenburg.'" A short quotation is subjoined.

No. 3.



There are introduced suggestions of the opening theme (No. 2), these giving way to the true development of it. In the midst of the working-out an episode occurs, first set forth by the oboe, its material based on an old German ballad. This episode begins thus:

No. 4.



The recapitulation is less a repetition of thematic matter than a return to the mood in which the movement opened. In putting down his intentions and their accomplishment as made manifest in this movement Mr. Kaun stated that the music was not rigidly constructed upon the traditional design but was made free, as in a fantasia.

Before leaving the discussion of the first movement the attention of the listener may be directed to the long double organ-point in the basses (over which suggestions of the principal theme are heard in the English horn and clarinets), which brings the first division of the symphony to an end.

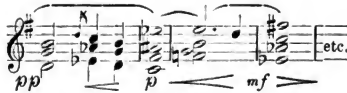
II. (*Sehr innig, mit grossen Ausdruck*, B major, 4-4 time). Twelve introductory measures, in which the violoncellos have the opening word, precede the main theme of the slow movement, given out by the clarinet, as follows:

No. 5.



The middle section of the movement (*Träumerisch, etwas belebter*) begins with a new theme given out by the oboe, tremolos in the violins accompanying it. Four measures are quoted:

No. 6.



Another division of it is heard in the horns:

No. 7.



There is some development of material which originally appeared at the close of the main theme and this, having worked up to a climax and having again subsided, leads into a repetition of the first part, its theme (No. 5) sung as before, by the clarinet. There are references to No. 6 and to the main theme (No. 5) as the movement comes to a tranquil close.

III. Scherzo (*Lebhaft*, G minor, 3-4 time). The theme with which this movement begins (in the bassoons and lower strings) is that upon which most of the thematic development is concentrated. A few measures are quoted:

No. 8.



A second theme appears in the oboe in E major:

No. 9.



The rhythmic figure of the opening subject is soon reheard and, after a ritardando, a coda is reached (*Ruhiger, sehr ausdrucksvoll*) with new material given out by the bassoons and horns, (*pizzicato* in the basses.)

No. 10.



The matter which follows this is almost entirely an elaborate working out of the opening theme. This is succeeded by a recapitulation of the two subjects (No. 8 and 9) and by a coda.

IV. Finale. (*Marschmässig*, C minor, 2-2 time). "The Finale" says Mr. Kaun "I wrote after reading 'Nirvana' by Fensen, a book which based on the French Revolution, bears upon its title page the motto 'Freedom for the Free.'"

The themes which the composer has indicated as forming the basis of his first subject are the following, which opens the movement:

No. 11.



and one which occurs some fifty-seven measures later in running passages for the divided violas over which the second violins and clarinet carry a phrase in C minor:

No. 12.



Almost immediately the second subject is heard in the oboes:

No. 13.



Development follows and there is a modified recapitulation of both subjects, the second being given, as before, to the oboe. There is further working over of the material, a climax is attained, and, after a general subsidence, a hymn to Liberty is given out by the full orchestra (together with the organ) this being set forth pianissimo, its sonority being gradually increased until a *ff* is reached. The opening phrase of this hymn is quoted. Observe that the bass—it is a basso ostinato—is continually repeated until the end:

No. 14.



With final suggestions of the main theme (No. 11) the symphony is brought to a conclusion.

*Symphonic Poem,
"Vysehrad."*

Friedrich Smetana.

Born Mar. 2, 1824, at Leitomischl.
Died Mar. 12, 1884, at Prague.

The cycle of symphonic poems entitled by Smetana, "Má Vlast" ("My Fatherland") was the outcome of the Bohemian composer's fervid love of his country and of his race. It was his desire that Bohemia should be glorified in his art; that—as Chvala * put it—he should shed lustre upon the music of his land and hold up before the world the glories of its history and the strength and power of its race. The six symphonic poems † were indeed completed but it was not given to Smetana to bring to fruition all that his soul yearned to accomplish.

For years a mysterious affection of his ears brought ever increasing deafness in its train. No doctor could explain the pathological basis of this affliction; no science could stay the inexorable progress to its termination. In October, 1874, the Bohemian composer heard music and the voices of his friends for the last time. He was stone-deaf. Yet it was still possible to write music; and this and the resolve not to lose heart or courage brought to Smetana a certain lightening of his gloom. But Fate had not yet worked her will. In 1882 the Bohemian master showed symptoms of mental instability. His memory forsook him; he could not read or think. Grotesque delusions assailed his reason, and it became necessary, in 1884, to place him in an asylum at Prague. And a little more than three weeks after he had been brought there Smetana entered into rest.

"Vysehrad," the first of the cycle of symphonic poems, was written in 1874, Smetana being then almost completely deaf. The work was produced for the first time at one of the Philharmonic concerts at Prague, in January 1875, Ludwig Slansky conducting it. Another performance was given of it and of "The Moldau" in April, at a concert arranged for the benefit of Smetana in order that he might find the means wherewith to consult German specialists as to the treatment of his aural affection.

Before quoting an explanatory preface placed by Smetana on the score of his symphonic poem, it should be stated that Vysehrad is a citadel in Prague on the right bank of the Moldau, which was, as early as the eighth century, the stronghold of the Princess Libussa. ‡

* "Ein Vierteljahrhundert Böhmischer Musik" by Emanuel Chvala, 1887

† The series is as follows: I. Vysehrad (1874), II. Vltava (The Moldau, 1874), III. Sárka, (1875), IV. Z českých luhův a hájův (From Bohemia's Fields and Woods, 1875); V. Tabor (1878), VI. Blaník, (1879).

‡ Upon the adventures of Princess Libussa and her husband Premysl, several operas have been written. Smetana was himself, the composer of an opera "Libussa" which was produced at Prague in 1881. But dramatic works on this theme had been written before by Tommaso Albinoni ("Primislao Imo, Re di Boemia," Venice, 1698); Bartolomeo Bernardi, ("Libussa," Prague, 1703); Antonio Denzi, ("Praga Nascente da Libussa e Primislao," Prague, 1734); Edward von Lannoy, ("Libussa," Brünn, 1818); Konradin Kreutzer ("Libussa," Vienna 1822). In his dictionary—catalogue of operas—John Towers enumerates a "Libussa" by the 18th century composer C. Monari.

The following is Smetana's explanation of the meaning of his music:

At the sight of the far-famed fortress, Vysehrad, the poet is reminded of the sounds of Lumir's *varyto* in the past. Vysehrad rises before his eyes in all its former glory, crowned with gold-adorned shrines and edifices of the Premyslide princes and kings—full of warlike fame. In the castle courts the brave knights assemble for the festive tourney, to the sound of cymbals and trumpets. Here, beneath the reflected rays of the sun, are drawn up rows of warriors in rich, glittering armor, ready for victorious contests. Vysehrad trembles with glorious hymns of praise and the rejoicings of triumphant knights. While he contemplates the departed glory of the superb abode of princes, the poet also sees its downfall. Unrestrained passion overthrows the lordly towers in bitter strife, laying waste the glorious sanctuaries and proud, princely halls. Vysehrad now trembles under wild scenes of carnage, instead of with inspiring songs and jubilant hymns. The terrible storms have raged themselves out at last, and Vysehrad has become a dumb, deserted monument to past magnificence. From its ruins, through the sad stillness, resounds the long silent song of the singer-prince, Lumir.

The work begins (*Lento*, E flat major, 3-4 time) with a theme—the Vysehrad theme—played by the harp. This is taken up by the wind and later by the strings and full orchestra. In the next section (*Allegro vivo ma non agitato*) the main subject, played by the strings in octaves, is derived from the Vysehrad motive. A new idea is put forward later (*piu allegro e poco agitato*) in C minor by the flutes, oboes, and horns. This having been treated at some length a development is made of the opening theme, working up to a great climax in which a portion of the second theme is shouted out *fff* by the full orchestra. The music becomes more tranquil and, over a tremolo in the violas, the clarinets breathe softly a phrase of the second theme.

Finally the material of the Introduction returns in the harps and horns, answered by the wood-wind and strings. A tranquil passage founded on a long pedal-point (B-flat) over which the harp softly plays arpeggio passages, brings the symphonic poem to an end.

**Symphonic Poem,
"The Moldau."**

Friedrich Smetana.

This, the second symphonic poem of Smetana's cycle of six similar works, entitle "Má Vlast" ("My Fatherland") was completed in December, 1874. With the last bar written in his score Smetana added the pathetic note "composed in complete deafness."

The symphonic poem is scored for an orchestra of two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two

trumpets, three trombones and tuba, kettle-drums, bass drum, cymbals, triangle, harp and strings.

The score of "The Moldau" is prefixed by the following explanatory program.

"Two springs pour forth their streams in the shade of the Bohemian forest, the one warm and gushing, the other cold and tranquil. Their waves, joyfully flowing over their rocky beds, unite and sparkle in the morning sun. The forest brook, rushing on, becomes the River Moldau, which, with its waters speeding through Bohemia's valleys, grows into a mighty stream. It flows through dense woods in which are heard the joyous sounds of the hunt, and the notes of the hunter's horn are heard ever nearer and nearer. It flows through emerald meadows and lowlands where there is being celebrated with song and dancing a wedding feast. At night in its shining waves the wood and water nymphs hold their revels, and in these waves are reflected many a fortress and castle—witnesses of bygone splendor of chivalry and the vanished martial fame of days that are no more. At the Rapids of St. John the stream speeds on, winding its way through cataracts and hewing its path for its foaming waters through the rocky chasm into the broad river-bed in which it flows on in majestic calm toward Prague, welcomed by time-honored Vysehrad, to disappear in the far distance from the poet's gaze."

Scherzo Capriccioso, *Opus 66.*

Anton Dvorak.

Born Sept. 8, 1841, at Mühldhausen.
Died May 1, 1904, at Prague.

Dvorak's *Scherzo Capriccioso* was published in 1884, although it had been written at a period anterior to this. The work received its first performance in America at a concert of the Brooklyn Philharmonic Society on November 8, 1884, Theodore Thomas conducting. It has been played at eight concerts of the Thomas Orchestra in Chicago.

Dvorak's *Scherzo* is scored for the following instruments: Two flutes and a piccolo, two oboes, English horn, two clarinets and a bass clarinet, two bassoons, four horns, two trumpets, three trombones and tuba, kettle drums, bass drums, cymbals, triangle, harp and strings.

The work begins (*Allegro con fuoco*, 3-4 time) with a subject—given out by the horns—which may be considered as the "motto" of the piece. This passage is, however, introductory to the main subject, which is announced—in D flat major—by the full orchestra. Soon a new theme in G major, of waltz-like character, is announced by the violins, this being followed by sundry developments of the first subject and leading to a repetition—slightly modified—of the whole first portion of the piece.

The trio (*Poco tranquillo*) opens with an expressive melody in D major played by the English horn. This is shortly succeeded by another theme in the strings reinforced by the flutes and oboes. The trio is followed by a lengthy development of the principal subject of the work and of the latter portion of the trio. There then is heard a modified recapitulation of the *Scherzo*, which concludes with a coda built entirely on the "motto" theme, and which, working up through a long *crescendo* to a climax, brings the piece to a brilliant and forceful conclusion.

THIRD PROGRAM

FRIDAY AFTERNOON, OCTOBER 28—2:15.

SATURDAY EVENING, OCTOBER 29—8:15

Soloist: **MR. JAROSLAV KOCIAN**

OVERTURE, "The Bride of Messina,"

Opus 100, SCHUMANN

SYMPHONY No. 1, B Flat Major,

Opus 38, SCHUMANN

ANDANTE UN POCO MAESTOSO—ALLEGRO MOLTO VIVACE.

LARGHETTO.

SCHERZO.

ALLEGRO ANIMATO E GRAZIOSO.

INTERMISSION

SPANISH SYMPHONY FOR VIOLIN

AND ORCHESTRA. Opus 21, LALO

ALLEGRO MA NON TROPPO.

SCHERZANDO.

INTERMEZZO.

ANDANTE.

RONDO.

CARNIVAL IN PARIS, Opus 9, SVENDSEN

Robert Schumann

Born June 8, 1810, at Zwickau. Died July 29, 1856, at Eendenich, near Bonn.

The one hundredth anniversary of Schumann's birth having occurred in June, more than six weeks after the nineteenth season of this orchestra had closed, it became necessary to hold over a commemoration performance of his works until the beginning of the present season. What the world has gained by the life and labors of the German master can indeed, be set forth in words: yet it must be believed that the hearing of his music, now to be performed, will carry to this audience a larger sense of the worth and beauty of Schumann's art than would any written eulogy, which would, indeed, be out of place in the pages of this book.

Overture—"The Bride of Messina," *Opus 100.*

Robert Schumann

Schiller's drama, "Die Braut von Messina," an attempt to combine the classical with the romantic elements of drama, was begun in August, 1802, and finished in February of the following year. The first performance of the play took place at Weimar in March, 1803. Schiller was, himself, extraordinarily pleased with this creation of his brain. "I have received for the first time the impression of true tragedy," he declared after witnessing the first performance of the work at Weimar. Nor were other and scarcely less famous authors less favorably impressed. Goethe asserted that "with the production of 'Die Braut von Messina,' the stage had been consecrated to higher things." Wilhelm von Humboldt stated

that "nothing could surpass the majesty of the play." Körner agreed with many of his colleagues who gave it the highest place among Schiller's dramatic productions. Yet there were then, and there have been since adverse opinions.

"The Bride of Messina" was played in Chicago, Nov. 26, 1906, by Leon Wachsner's German company at Power's Theatre. It had not been given here previously for thirty-eight years.

Since Schumann's music was directly inspired by the situations of Schiller's drama the following outline of the story, by Mr. James O'Donnell Bennett, will assist the listener to a larger understanding of Schumann's overture:

"An ancient curse rested upon the house of Messina, due to a son's sin against his father, and from sire to sons in turn that curse is passed on. A prophecy declared that a sister should set brother against brother and bring both to death in final fulfillment of fate's decree. In an effort to abort that decree the mother causes the daughter to be spirited away in infancy. Long afterward the brothers, ignorant of their kinship to the girl, seek her in marriage and one of them removes the pure and innocent creature from the convent where she is completing her novitiate.

"The brothers are thereupon inflamed to fatal hatred, one is slain by the other, the secret of the ancient curse and of the kinship is revealed, the fratricide makes expiation by dying by his own hand at the foot of the bier on which his victim lies, and the mother and her daughter are left to lament the spectacle of grievous woe and to find a kind of solace in each other's arms."

This story caught the fancy of Richard Pohl, who was at that time a young student of natural science at Leipzig. He turned the drama into an opera text and sent the result of his labors to Schumann, (who was then—in December, 1850—musical director at Düsseldorf,) in the hope that the master would consider it favorably as a medium for the expression of his musical genius.

Schumann's reply was as follows:

Düsseldorf, Jan. 19, 1851.

HONORED SIR:

I assure you that I have reproached myself most bitterly for not having answered your letter sooner. I was beset with uncertainties as to whether I should refuse or accept this interesting subject. But now I think that I must come to the decision of refusing it. As you remark yourself, such well known subjects are always rather risky. Ah! If Schiller had not written that play I would have eagerly snatched at it. Your letter has, however, borne good fruit. To bring "The Bride of Messina" thoroughly before my mind, I read the tragedy over several times, and this gave me an idea for an overture which I eventually worked out. May this be a happy omen that the blessings of art will not forsake us in our further undertakings.

Gladden my heart soon by another letter.

Schumann sketched his overture in December, 1850, finishing the sketch on the last day of the year. The instrumentation he began January 3, 1851, completing it nine days later. The sole portion of the work which gave him trouble was the section of the overture devoted to development.

The first production of the overture took place at the Geisler-saale, Düsseldorf, March 13, 1851, the work being played from manuscript under Schumann's conductorship. At the same concert there was performed for the first time Schumann's setting for chorus and orchestra of Hebbel's "Nachtlied," and for the second time his E flat major symphony, Opus 97. The first performance in America was given to the overture by Theodore Thomas at a New York Symphony concert, April 8, 1865. The work had been published in 1851 by Peters, of Leipzig.

"The Bride of Messina" has inspired other composers than Schumann. The following operas make use of the subject: "Beatrice," by Legrenzio Vincenzo Ciampi, Naples, 1740; "I Fratelli Nemici," by Karl Heinrich Graun, Berlin, 1756; "I Fratelli Rivali," by Peter von Winter, Venice, 1792; "Bianca di Messina," by Nicola Vaccaj, Turin, 1828; "Beatrice," by Johann Georg Kastner, Strassburg, 1839; "Die Fürstin von Messina," by Count Oertzen, Neustrelitz, 1840; "Le Nozze di Messina," by Francesco Chiaromonte, Venice, 1852; "The Bride of Messina," by Joh. Heinrich Bonawitz, Philadelphia, 1874; "Nevesta Messinka," by Zdenko Fibich, Prague, 1884. Incidental music to the play has been written by B. A. Weber, Sigismund Neukomm and Chr. Urban. Overtures entitled "Die Braut von Messina" have been contributed by J. Fux, Fr. Ries, J. Rosenfeld, F. Schneider, Carl Schulz-Schwerin.

The overture by Schumann is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums and strings.

It opens with twenty-six measures of introduction (*Ziemlich langsam*, C minor, 3-4 time). An *accelerando* at the close of this leads into the main movement (*Sehr lebhaft*, C minor, 2-2 time) regularly constructed in sonata form. The principal theme is set forth by the strings and woodwind *forte*. A transitional passage, of Moorish character, leads to the second theme, typical of Beatrice, the unfortunate sister of the rival brothers. This is played as a duet between the clarinet and bassoon. Development follows, the principal subject and the transitional passage being the material worked out most significantly. The Recapitulation brings back the principal themes much as in the first part, and a Coda closes the work.

Symphony No. 1, B Flat, Opus 38.

Robert Schumann.

Although this B flat symphony was published in 1841 as Schumann's first he had made a previous essay in this form of composition in 1832-33. A symphony in G minor was a product of this

period, and it is certain that the first movement of it—perhaps then the only completed movement—was performed at a concert given at Zwickau, Schumann's birthplace, in 1832. It was also played at Schneeberg the following year. The symphony in B flat was begun at Leipzig in January, 1841, the first sketch of the work having occupied Schumann only four days—Jan. 23-26. The complete first movement was finished February 4, the second and third movements February 13 and the finale was finished seven days later. The work was, as we know from the master himself, written with a steel pen which he had picked up as it lay on Schubert's grave at Vienna. There were, however, two things which it is certain went to inspire Schumann to the composition of this symphony. One of these was his happiness in his marriage with Clara Wieck, happiness which had been gained after many a long month of disappointment, of doubt, of opposition. The other—and this Schumann actually testified to—was the influence of Spring. "I have during the last few days," he wrote to Wenzel, "finished, in sketch at least, a labor which has filled me with joy, which has also almost exhausted me. Just think of it, a whole symphony, and, what is more, a Spring symphony." To Spohr Schumann also testified that he composed his symphony "in the vernal longing which influences men until they grow aged, an emotion which surprises them every year." Moreover, the master stated that he believed "that the period at which the symphony was created influenced its form and character, and shaped it as it is."

But it was not only Spring itself which moved Schumann to the creation of his work. A poem by Adolf Böttger had its share in the impulse. Schumann was on friendly terms with Böttger, and he presented the poet with a picture of himself upon which he inscribed the two opening measures of the symphony with the legend: "Beginning of a Symphony suggested by a poem of Adolf Böttger. To the poet in remembrance of Robert Schumann."

The poem—for the quotation of which space is insufficient—is in itself somewhat gloomy. It concerns the Spirit of the Cloud which, dark and heavy, hides heaven and happiness and brings shadows to darken the light of the soul. Only in the last line does the significance of Schumann's inspiration become clear. In this Böttger wrote: "O turn, O turn thy course,—In the valley blooms the Spring!"

The first hearing of the symphony was given by Schumann on the piano at his house in Leipzig, Feb. 14, 1841, where he played it for the benefit of his wife, Clara, and of his friend E. F. Winzel, a co-laborer on the *Neue Zeitschrift für Musik*, and Ernst Pfundt, a celebrated kettle-drummer of the day and a cousin of Schumann's wife. The first orchestral rehearsal of the work took place March 28, at the Gewandhaus under Mendelssohn's direction. It was at

this that the opening measures of the symphony, given to the trumpets and horns a third lower than they stand at present, disclosed Schumann's inexperience of instrumentation. By reason of the ineffective nature of this passage* the whole opening phrase was altered.

The symphony was given its public production March 31, 1841, at a concert given by Clara Schumann for the Gewandhaus Orchestra Pension Fund. That the success was great we know from numerous authorities. "I never heard a symphony received with such applause," wrote Clara Schumann in her diary. Schumann himself wrote in May, 1841: "How happy I was at the performance! I, and others also, for it had such a favorable reception as I think no symphony has had since Beethoven."

The B flat symphony was played at St. Petersburg—at a soiree of Prince Wielhorsky and conducted by the composer—as early as 1844. In Vienna it was heard in 1847, and there, as in London in 1854, it was received with caustic comments by the reviewers. It was much more successful in Paris in 1862 when Padeloup played portions of it at a concert in 1862 and later in its entirety in 1867. The work was not played in Spain until 1897 when it was brought out May 20, at Madrid. The symphony was published in 1841, orchestral parts only; in 1853 the score was given to the world. Schumann affixed the following dedication: Dedicated to His Majesty, Friedrich August, King of Saxony, with deepest respect."

I. (*Andante un poco maestoso*, B flat major, 4-4 time.)

An introduction 38 measures long precedes the main movement. A *crescendo* and *accelerando* at the close of this leads into the principal subject of the *Allegro Molto vivace*, (B flat major, 2-4 time). The material of this theme—a few measures are quoted here:

No. 1.



is drawn from the opening measures of the Introduction. Some forty measures are occupied in working over this theme, following which the second subject appears in the clarinets and bassoons:

*When Mendelssohn played the symphony in 1845 at Leipzig Schumann, then being at Dresden, wrote to him, "You are now in the middle of my Symphony. You remember the first rehearsal in 1841, and the stopped notes in the trumpets and horns at the beginning? It was exactly as if they had caught cold, and I am still obliged to laugh whenever I think of it."

No. 2.

Clarinet.

Dolce.

Violas.

Bassoons.

The exposition is repeated and it is immediately followed by the development which is concerned principally with the first eight notes of the principal theme although episodic material is also employed in combination with it. The Recapitulation opens with its principal subject rather in the manner of the introduction than in that employed at the opening of the Allegro. The second subject is presented much as before and new material is brought forward in the closing section of the Coda.

II. (*Larghetto*. E flat major, 3-8 time.) This movement is based on the following theme sung—this expression is far from being inappropriate—by the first violins. It opens as follows:

No. 3.

Larghetto.

This theme is in turn taken up by the violoncellos and the oboe and horn, the accompaniment being each time made more elaborate. At the close the trombones entone solemnly a phrase foreshadowing the opening theme of the Scherzo, into which the slow movement leads without break.

III. Scherzo. (*Molto vivace*, D minor, 3-4 time.) The principal subject opens in G minor in the strings as follows:

No. 4.

SCHERZO. Molto vivace.

The sixteen measures which form the first part are repeated. The second part opens with a dialogue between the clarinet and bassoon, followed by a repetition of the opening sixteen measures of the Scherzo. This division is also repeated.

There are two trios. Trio 1 (*Molto piu vivace*, D major, 2-4 time) is based mainly on the conversational passage between the strings and wind with which it opens:

No. 5.

TRIO I. Molto piu vivace.

After extended treatment of this the Scherzo returns (No. 4). The second trio follows immediately with material of which the first eight measures are quoted:

No. 6.

TRIO II. Flutes.

The Scherzo is again repeated and is followed by a coda, the material of which is drawn partly from the second division of the Scherzo and partly from the first trio.

IV. (*Allegro animato e grazioso*, B flat major, 2-2 time.) The finale opens with six sonorous measures of introduction given

to the full orchestra *forte* the rhythmical figure of which is given important treatment later in the movement. This, as will be seen from the subjoined quotation, leads at once into the principal subject given to the first violins lightly accompanied:

No. 7.

Allegro animato e grazioso.

A tempo.

The musical score for No. 7 is presented in two systems. The first system is for Violins (Viol.) and Strings, marked *Allegro animato e grazioso*. The second system is for Strings, marked *A tempo* and *p* (piano). A section of the score is marked *Ritard.* (Ritardando). The notation includes various musical symbols such as notes, rests, and dynamic markings.

After this tripping figure has been tossed back and forth between the first and second violins a new idea is heard in the strings (pizzicato) and wood-wind,* its second phrase, brusquely set forth by the strings in octaves, being indebted to the opening measures (No. 7) of the movement. Four measures of the first phrase are quoted below:

No. 8.

The musical score for No. 8 is for Oboes, marked *p Cres* (piano crescendo). The notation includes various musical symbols such as notes, rests, and dynamic markings.

The real second theme occurs in F major—the orthodox key—in the clarinets and bassoons, to be continued by the oboe, and then repeated *ff* in the full orchestra. Its rhythmical outline is also drawn from the introduction of the movement. At the close of this the exposition is repeated.

The Development is largely taken up with a working out of the introductory phrase. A cadenza for the flute leads into the Recapitulation, the opening phrase of the principal subject being played two octaves apart by the flute and first bassoon. The remaining subjects are repeated much as in the Exposition and a coda of some brilliance brings the movement, and the symphony, to a close.

*There is a curious resemblance in this to the Canzonetta of Mendelssohn's string quartet in E flat major, Opus 12, a work which antedated Schumann's symphony by twelve years.

***Spanish Symphony for Violin
and Orchestra, Opus 21.***

Edouard Lalo.

Born Jan. 27, 1823, at Lille,
Died Apr. 23, 1892, at Paris.

Lalo was occupied with the composition of this work in 1874 and it was produced for the first time at a Châtelet concert in Paris, February 7, 1875, with Pablo de Sarasate as the interpreter of the solo part. For this artist the Spanish Symphony was written and to him it—as well as the violin concerto Opus 20, produced at Paris in 1874—was dedicated.

The orchestral portion of the score calls for the following instruments, two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums, side drum, triangle, harp and strings.

I. (*Allegro ma non troppo*, D minor, 4-4 time.) The principal theme contains two divisions—a vigorous phrase set forth by the orchestra and the solo instrument successively, and a melody played, partly in triplets, by the solo violin with a *pizzicato* accompaniment in the strings. After some working over of this material the second subject, previously suggested in the bassoons, enters in the solo part in B flat major. The development consists for the most part of bravoura passages for the violin. The Recapitulation presents the principal subjects thematically as before, the second subject now appearing in D major. A short coda concludes the movement.

II. *Scherzando*. (*Allegro molto*, G major, 3-8 time.) The entrance of the solo violin is preceded by introductory material for the orchestra (*pizzicato* in the strings). A rhapsodical theme is played by the solo instrument, important use being made of a triplet figure first heard in the wind and later taken up by the violin. A second section of the movement is concerned with material partly suggestive of that which went before and partly new. The third division of the piece is devoted to a repetition of the first.

III. *Intermezzo*. (*Allegretto non troppo*, A minor, 2-4 time.) This movement is frequently omitted in performances of the work. Most of its material is based on the passages set forth by the orchestra at the beginning and by the solo violin some thirty-four measures later. A middle portion opens with a melody played by the violin in E minor, and there follows a return to the material heard at the opening of the movement.

IV. (*Andante*, D minor, 3-4 time.) A sustained melody is given to the wind and later taken up by the strings. The violin enters with an expressive theme. Another and more florid section is also given to the solo instrument, which then brings forward again the melody with which the solo portion had begun. A tranquil coda brings the movement to an end.

V. Rondo. (*Allegro*, D major, 6-8 time.) The whole first part of the movement is founded on the figure which opens in the orchestra, and on the subject given to the violin which is accompanied by the orchestral figure just referred to. A new idea (*poco più lento*) is sung by the solo instrument in A major, following which the first material returns with passage-work in the solo part. A brilliant coda closes the movement.

***The Carnival in Paris,
Episode for Orchestra,
Opus 9.***

Johann S. Svendsen.

Born September 30, 1840, at Christiania.

Svendsen, a Norwegian by birth, has spent not a little of his life in foreign lands. A pupil of the Leipzig Conservatory from 1863 until 1867 he proceeded, on leaving that institution, to Denmark, Scotland, Norway and finally to Paris. In the French capital he arrived in 1868, and there he remained until the outbreak of the Franco-German war necessitated a return to cities in which art would be less hampered by the violent activities of war.

In 1872 Svendsen, having paid a visit to America, made his way to Bayreuth where he came into intimate association with Richard Wagner. It was here that he composed the "Carnival in Paris," but it was not until 1877 that the work was published. When the "Carnival in Paris" was played for the first time in England at a Crystal Palace concert in October, 1880, Sir George Grove, the writer of the program analysis, summed up the characteristics of the composition thus:

"This piece is obviously a representation of the fun and frolic of Mardi Gras, or Shrove Tuesday, to which narrow dimensions the carnival at Paris has now shrunk. Mr. Svendsen has lived in the French capital for some time and would naturally be struck by the peculiar features of the day, to which there is nothing analogous in his native Norway. The bustle, color and picturesque effect of the scene as depicted will strike everyone and do not need any attempt at minute elucidation of scenes, circumstances or persons, all of which, in the absence of any labels by the composer must be merely conjecture."

FOURTH PROGRAM

FRIDAY AFTERNOON, NOVEMBER 4—2:15.

SATURDAY EVENING, NOVEMBER 5—8:15

Soloist: MR. ADOLPHE BORCHARD

SUITE No. 2, B Minor, BACH

OVERTURE.

RONDO.

SARABANDE.

BOURRÉE I—BOURRÉE II.

POLONAISE—DOUBLE.

MINUET.

BADINERIE.

CONCERTO FOR THE PIANO,

A Minor, Opus 54, SCHUMANN

ALLEGRO AFFETTUOSO.

INTERMEZZO.

ALLEGRO VIVACE.

INTERMISSION

SYMPHONY No. 5, C Minor, Opus 67, . . . BEETHOVEN

ALLEGRO CON BRIO.

ANDANTE CON MOTO.

ALLEGRO.

FINALE.

**Overture (Suite) No. 2,
B Minor.**

Johann Sebastian Bach.

Born March 21, 1685, at Eisenach.
Died July 28, 1750, at Leipzig.

The most common construction of the Suite, as written by composers of the 18th century, was that which employed the following succession of dance movements: Allemande, Courante, Sarabande and Gigue.* Although some composers, Handel, for example, wrote Suites in which this plan was widely departed from, most writers who took thought unto the traditional conformation of the Suite called their works by some other name when the movements were of different character, or in different order to that set down above. Bach followed this plan in his Partitas, and in his "Ouverture a la manière Française" for Clavier.

A glance at the construction of the work for orchestra about to be performed will make it clear that the composition differs widely from the accepted Suite as written by hundreds of Clavier composers of Bach's day. And Bach did not give the title "Suite" to his creation. On the title page of the work, now in the Royal Library at Berlin, there stands in the composer's own handwriting: "H moll Ouverture a 1 flauto, 2 violini, viola e basso, di J. S. Bach." Bach wrote four such works for orchestra, one in C major, one in B minor, and two in D major. Not only is the character of the movements different in each, but there is much variation in the nature of the orchestra called for by the scores.

The first two Suites, or overtures, were almost certainly composed at Cöthen between 1717 and 1723. Spitta suggests that from the watermark on the music paper on which they were written the two remaining works, in D, might have been created during Bach's long residence at Leipzig. The period of Bach's sojourn at Cöthen was one rich in the creation of instrumental works. Prince Leopold of Anhalt-Cöthen, who had called Bach into his service, was a young man of considerable culture who had more than the average dilettante's reverence for art. He had entered into possession of his little principality in 1715, and much of his love for music had been developed by the hearing of many works during the progress of his *grand tour*, considered at the time indispensable to the education of a prince. Bach entered the prince's household as capellmeister and director of the chamber-music in 1717. The court orchestra was probably not very large, but there is good reason to suppose that its quality was above the average; and this because the Prince of Anhalt-Cöthen was a practical musician† who would be likely to be a discriminating critic too, and because Bach, as the director, would

*Other movements were often inserted between the Sarabande and the Gigue. Of these the most important were the Gavotte, Bourree, Passépied, Minuet, Anglaise, Polonaise, etc.

†He played the violin, the viol-di-gamba and the clavier, and was possessed of an excellent bass voice.

insist upon artistic perfectness. The relations between the prince and his capellmeister were of the happiest description. "He soon became aware of the treasure he had found in Bach," said Philipp Spitta "and showed it in the frankest manner. He could not bear to part with him, took him on his travels, and loved him as a friend; and after his early death Bach always cherished his memory." But although the simple life at Cöthen was so much to Bach's liking that he would have been contented to partake of it indefinitely it happened that fate ordained otherwise. For the Prince of Anhalt-Cöthen bethought himself to get a wife, and his bride, a fragile specimen of eighteenth century womanhood, not only cared nothing for music of any kind but she monopolized all her husband's thoughts and care. Let us hear Bach's thoughts upon this matter. "From my youth up," he wrote to his friend Georg Erdmann, "my fate has been known to you until the last change which took me to Cöthen. There lives a gracious prince who both loves and understands music, and with him I purposed to spend the closing term of my life. However, as it fell out, the above mentioned *Serenissimus* married a Princess of Berenburg, and as then it began to appear as though the said prince's musical inclination was growing somewhat luke warm, and at the same time the new princess seemed to despise my art, it was the will of God that I should be called to be *Director Musices* here, and Cantor in the Thomas Schule."*

In addition to the Overtures (Suites) before mentioned Bach composed at Cöthen the majority of his chamber-music, inventions, etc., the French Suites, and half of the Well-tempered Clavichord.

The B minor Overture was composed for flute and string orchestra.† The flute was an instrument much in vogue for solos in Bach's day. Among a crowd of illustrious amateurs who aspired to master it was Frederick the Great, who himself composed concertos for the flute, and for whom his teacher Quantz wrote more than 500 pieces of various kinds. The flute part of Bach's Overture is marked *Flauto traverso*, this distinction being necessary as there was at that time another variety of the instrument, the flute a bec, which was much employed.‡

I. Overture. This movement, constructed on the French model begins with a slow movement (B minor, 4-4 time) which leads to a four voice tonal fuge constructed from the following subject, announced by the flute and first violins.

No. 1.

Allegro.



*Bach was writing from Leipzig, where he was installed as a Cantor of the Thomasschule in 1723.

†The scoring of this is less full than that of certain of the other Suites. The third Suite calls for an orchestra of two oboes, three trumpets, kettledrums and strings.

‡This instrument was not played crosswise as with the flute, familiar to us nowadays, but with a mouthpiece, and held vertically.

At the conclusion of the fugue there is another slow section (Lentement, 3-4 time) eighteen measures long.

II. Rondeau. Spitta asserts that in this movement the rondo form is met for the first time in the works of Bach. Yet the piece (B minor, 2-2 time) is a rondo only in the fact that the principal theme constantly recurs. Of the developed form of Beethoven, and of masters even earlier there is little trace.

III. Sarabande. (Andante, B minor, 3-4 time.)

As a dance to the Sarabande was supposed to have originated in Spain, according to Fuertes* in the middle of the 16th century as the invention of a dancer named Zarabanda; there are, however, other speculations as to its origin. The Sarabande bore no very good reputation for the modesty of its figures, and Philip II, indeed, suppressed the dance toward the end of his reign; yet Richelieu danced the Sarabande in a ballet performed before Anne of Austria in 1588.

Bach's example of the dance is written in the two part form common to most dances of his century. The first violins (and flute) are in canon with the violoncellos.

IV. Bourrée. This dance had a supposed origin in Auvergne. It is of lively character, written in duple time, always beginning on the last quarter note of the measure, and ending on the third. Bach's movement consists of two Bourrées, both in the same key, and of two parts. Note the curious *basso ostinato* in the bass part of the first Bourrée.

V. Polonaise. Strictly speaking, the Polonaise is not a dance at all, but the music to a ceremonial procession. The piece was in existence at least 150 years before Bach's time, although the characteristic rhythm was not so marked as it is now. In addition to the Polonaise in this Suite, Bach wrote one in the 6th French Suite for Clavier, and a Polacca in the first Brandenburg Concerto.

After the two parts of the Polonaise have been performed, a double, or variation is introduced. Here the flute has an important and brilliant part.

VI. Minuet. Franz M. Bohme states that this dance, originally from Poitou, derived its name from the French menu, meaning small, the steps being short. It was danced, Bohme says, for the first time, although this is questionable, by Louis XIV to music by Lully. The piece is written in 3-4, somewhat dignified in character.

VII. Badinerie. The name of this movement does not imply any particular species of dance form but merely was selected to suggest the mood of jollity and badinage which characterizes the music. A similar movement closes one of the Suites in D, where it is styled *Rejouissance*. Badinerie, which is written in lively 2-4 time, brings the flute once more prominently forward,

*Historia de la Musica Espanola, Madrid, 1859.

**Concerto for Piano,
A Minor, Opus 54.**

Robert Schumann.

Born June 8, 1810, at Zwickau.
Died July 29, 1853, at Emdenich, near Bonn.

Although the composition now under discussion is the only one of its kind which Schumann bequeathed to the world in a completed form, it is certain that he made other and previous essays in the literature of the piano concerto. We know that in 1830 he sketched a concerto in F major while he was living at Heidelberg, and in his letters of 1839 there is allusion to a piano concerto, the key of which was unmentioned.

The first movement of the A minor concerto was begun by Schumann in the summer of 1841 at Leipzig; but the piece was not at that time intended for the movement of a concerto, but for a "Phantasie in A moll." Under this title, as also under the title of Concert Allegro for Pianoforte and Orchestra, Schumann made various and ineffectual efforts to dispose of his work to publishers. A semi-public performance of the movement had been given by Mme. Schumann August 13, 1841, at a rehearsal at the Gewandhaus at Leipzig.

The composer eventually determined to extend the scope of his work, and as a piano concerto it began, in May 1845—Schumann was then living at Dresden—to take definite shape. It is possible to tell the precise day upon which the last note was set down, for under the date, July 31, 1845, Clara Schumann wrote in her diary, "Robert has finished his concerto and has given it to the copyists."

The composer's wife began the study of the work in September, and with her interpretation of the piano part, the concerto was brought to its first performance December 4, 1845 at the Hôtel de Saxe, Dresden—Ferdinand Hiller, to whom the concerto was dedicated, having been the conductor. It would seem that the names of the movements were not then as they stand now. When under Mendelssohn's direction the concerto was played by Mme. Schumann at the Gewandhaus, Leipzig, in 1846, the movements were thus described. "Allegro affetuoso, Andantino and Rondo." Verhulst, who attended the rehearsal for this concert, stated that the performance of the concerto was of uncertain excellence, the syncopated rhythms in the finale having given the players particular trouble to understand.

The orchestral portion of Schumann's piano concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle-drums and strings.

I. (*Allegro affetuoso*, A minor 4-4 time). A chord, *forte*, for the orchestra and a descending passage in chords for the piano precedes the principal theme given to the wind and later taken up by the solo instrument. A new idea, first announced by the flutes, clarinets and bassoons, is carried on by the piano. From these two themes much of the succeeding material is developed, for

instance the melody played by the clarinet in C major, accompanied by a triplet figure in the piano, which is taken from the opening theme. A *tutti* precedes a change of tempo (*Andante espressivo*, A flat major, 6-4 time) with which the piano brings forward a theme based on the opening subject. This is continued by the clarinet. The mood again changes (*Allegro*, Tempo Imo) and the solo instrument and the orchestra alternately work out the vigorous octave passage which the piano announced at the beginning of the work.

The Recapitulation opens, as before, with the principal theme in the wood-wind. The other portions of the thematic material are not materially changed. At the close of the Recapitulation a cadenza is introduced which leads into a Coda (*Allegro molto*, 2-4 time) based on the principal theme.

II. Intermezzo (*Andantino grazioso*, F major, 2-4 time). This division of the work requires but little explanation. Its material is made up for the most part of the little conversational phrase which, at the opening of the movement, is given alternately to the piano and to the orchestra. At the close of this the violoncellos bring forward a broader theme, *con molto espressivo*, the solo instrument accompanying it. This is developed and the conversational phrase is again taken up. The Intermezzo leads without pause into the last movement.

III. (*Allegro vivace*, A major, 3-4 time.) The principal theme is set forth by the solo instrument. Passage work follows, this being succeeded by the second subject, in syncopated rhythm, given to the orchestra in E major. The piano continues it. Development of this figure takes place in the orchestra with passage work in the piano part. There is then heard an extensive working-out of the principal theme, episodic matter also being introduced.

The Recapitulation begins with the presentation of the first subject (in D major) by the orchestra. The second theme, now in A major, is again given to the strings. At the close of the Recapitulation the principal subject makes its reappearance in A major in the orchestra. The work is brought to its conclusion with a brilliant coda.

Symphony No. 5, C Minor, Opus 67.

Ludwig van Beethoven.

Born Dec. 16, 1770, at Bonn.
Died Mar. 26, 1827, at Vienna.

If Beethoven had realized his original intention the C minor Symphony would not have been the fifth of the series of symphonies but the fourth; for the work was taken up after the composition of the "Eroica," and Beethoven occupied himself with the C minor symphony, as the sketch-books clearly show, at the same time that

he was engaged upon the opera "Fidelio" and the G major concerto for the piano. We may take it that the symphony was begun late in 1804, or at the beginning of the following year; but Beethoven made sketches for the first three movements at periods much earlier than this, and there is a sketch for a movement of a symphony in C minor, bearing some resemblance to the theme of the Scherzo, which dates as far back as 1795. But the composition of the C minor symphony was destined to be interrupted by that of the symphony in B flat (No. 4). Why did Beethoven take up this new work? Sir George Grove suggested the following as a possible explanation: "It was Beethoven's intention to follow his third symphony, the 'Eroica,' with one in C minor, and, indeed, he had actually begun the work. It now appears that his engagement* threw his mind into a different direction, and that he embodied his feeling in the fourth symphony, in B flat, in which all conflict is merged in happiness, while the slow movement is one of the most passionate love-poems ever breathed. After this the C minor was again taken up and completed."

The fifth symphony came to its first performance at the Theater an der Wien, Vienna, December 22, 1808. The concert was announced a week previously in the *Wiener Zeitung*, it being intimated that all the pieces were the composition of Beethoven, and that all were entirely new and unpublished. It was further stated that the concert would begin at seven o'clock. The program was of portentous length. The first part was taken up with the "Pastoral" Symphony—this was called No. 5—; the Aria "Ah perfido," sung by Mme. Kilitzky; a Latin hymn, written in church style for solo and chorus; the G major concerto, played by Beethoven. The second portion of the concert opened with the C minor symphony, which was set down as No. 6; it was followed by the Sanctus from the Mass in C, a Fantasia for piano alone, and the Choral Fantasia, in which the piano was again played by Beethoven.

The rehearsals for this performance have been characterized by some unpleasant incidents consequent on Beethoven's brusque treatment of the orchestral players and their resentment of it. At the performance the composer was in a curious mood. It would seem that the audience was small, and of the notabilities resident or staying in Vienna the only representative was the Russian Prince Wielhorsky, who occupied one of the orchestral stalls. When Beethoven appeared he called out to the Count and bowed to him in a manner half friendly, half ironical.† There was trouble during the performance of the Fantasia for piano and chorus. The orchestra made a mistake in the middle of the piece, upon which Beethoven jumped up and shouted "Silence! silence! That's all wrong. Once more, once more." It may be stated in con-

*To Countess Therese of Brunswick.

†Hiller states that this was told him by Count Wielhorsky.

nection with this incident that in the *Allgemeine Musikalische Zeitung* of January, 1809, the Viennese correspondent of the paper reported the general weakness of the playing at this concert. Of the enthusiasm of the public little is recorded. Probably much of the enjoyment and admiration of the music was neutralized by the intense cold which Johann Fredrich Reichardt* declared caused the listeners to shiver in the seats although they were wrapped in furs and cloaks.

The symphony was published—in the orchestral parts only—in April, 1809, with a dedication to Prince Lobkowitz and Count Rasoumowsky. In 1826 the score (a volume of 182 pages) was published, but without the dedication.

Of first performances in other countries there may be mentioned that by the Philharmonic Society in London, April 15, 1816, and that by the Société des Concerts, at Paris, April 13, 1828. There was a first production at St. Petersburg, in 1859, one in Rome by the Società orchestrale in 1877, and the following year the symphony was heard for the first time in Spain at a cycle of Beethoven performances given at Madrid by Mariano Vazquez. Mr. Hale records a performance in Boston, November 27, 1841, and in his "Musical Memories" Mr. George P. Upton makes mention of the C minor symphony as having been produced in Chicago by Hans Balatka in the days (1860-1868) when that musician conducted the concerts of the Philharmonic Society.†

The symphony is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, double bassoon, two horns, two trumpets, three trombones, kettledrums and strings.

I. (*Allegro con brio*, C minor, 2-4 time.) There is no introduction. The principal theme is announced at once by the strings and clarinets, the first four notes of which are the rhythmical foundation upon which the whole movement, and indeed, with certain modifications, nearly the whole work is constructed:

No. 2.



Schindler declared that Beethoven had said of this portentous motive "So Fate knocks at the door." One may well be cautious in accepting this statement, as also another in which Beethoven was said to have been inspired to the subject by the notes of a yellow hammer which he heard on one of his rural walks. Czerny stated that this fact was well known to many of the composer's friends; but Czerny was not always a trustworthy authority. The second theme, in E flat, is called out by the horn *fortissimo*:

*"Vertraute Briefe, geschrieben auf einer Reise nach Wien." 2 vols. 1810.

†There have been several societies of this name in successive existence in Chicago. The first was started in 1850 by Julius Dyhrenfurth. This having come to grief a second Philharmonic Society was brought into being in 1852. There was another in 1856, and Balatka's in 1860 was the last. Interesting particulars of these are given by Mr. Upton in his book.

No. 3.



Note how the first four notes are drawn from the principal theme. Immediately following the phrase in the horn the strings bring forward a tranquil continuation, which, through a gradual crescendo, leads to a vigorous coda based on the first theme. The development is concerned with the opening phrase of the symphony for fifty-five measures, after which the horn figure of the second theme is worked out. In the Recapitulation the first four notes, with the pause, belonging to the principal theme, are given to the full orchestra *ff*. The second subject appears in C minor, and there is a lengthy coda, the material of which is taken from the opening theme.

II. (*Andante con moto*, A flat major, 3-8 time.)

This movement is a double theme and variations. The first theme is announced by the violoncellos and violas, the wood-wind, and later the strings continuing it:

No. 4.

Andante con moto.
dolce.

The second theme appears in the clarinets and bassoons with triplet accompaniment in the violas, and pizzicato bass.

No. 5.



There is a sudden modulation to C major and the material is again presented *ff*, the triplets now appearing in the violas and violins.

The first variation is given out, in the original key, by the 'cellos and violas in a sixteenth note figure, accompanied by pizzicato chords in the remaining strings. The variation of the second theme makes use of thirty-second notes commencing in the violas. The second variation also employs thirty-second notes in the lower strings, pizzicato accompaniment in the violins and double basses. This leads to a pause, followed by pianissimo chords in the strings over which there comes a little duet between the clarinet and bassoon, with imitations in the other woodwind instruments. The second theme is shouted forth martially by the full orchestra, in C major. Following this there arrives, after some preluding in the strings, a third variation, given out, in A flat minor, by the woodwind with pizzicato harmony in all the strings save the first violins, which play a broken chord figure in thirty-second notes. The second theme is omitted. A coda (*Piu moto*) is introduced, its theme played first by the bassoon, and later by the violoncello. The closing portion is built also on portions of the opening theme.

III. (*Allegro*, C minor, 3-4 time.) Although not so named on the score, this movement is a Scherzo. "It is," said Berlioz, "a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fixed upon you." The movement begins with a phrase for the basses, followed by one for all the strings and certain wind instruments, ending with a pause:

No. 6.



This is repeated slightly modified. After the pause a new idea is announced by the horns, *ff*. Note the indebtedness of this theme to the first four notes which opened the principal subject of the first movement:

No. 7



There is much development of this material. The trio begins with a figure in the basses which reminded Berlioz of "the gambols of a frolicsome elephant."

No. 8.



Toward the close of the trio there is a long diminuendo leading to a repetition of the first portion of the movement. This rehearing of the first part brings forward certain modifications. The opening *legato* at the beginning of the movement, is now *staccato*, and there are also other changes. At the end there is a long passage (note the persistent beat of the drum) joining this movement to the Finale.

IV. (*Allegro*, C major, 4-4 time.) The triumphal subject with which this movement begins is given to the whole orchestra:

No. 9.



A transitional passage with a new idea in the woodwind and horns, leads to the second theme in G, a melody with a triplet figure in the first violins, with triplet accompaniment in the second violins and violas:

No. 10.



There is another section of this subject, following an ascending and decending scale figure in the violins. This division of the theme is brought forward by the violas, reinforced by the clarinet and taken up by the full orchestra.

The development works out the second theme. After extended treatment of this there is a crescendo, a climax, following which there is interpolated part of the Scherzo. The Recapitulation brings back the subjects as before, the second theme being now in C major, and the movement is brought to its conclusion by a lengthy coda.

FIFTH PROGRAM

FRIDAY AFTERNOON, NOVEMBER 11—2:15.

SATURDAY EVENING, NOVEMBER 12—8:15

MR. HENRY HADLEY, Visiting Conductor

OVERTURE—"In der Natur," *Opus 91*, . . . **DVORAK**

SYMPHONY No. 3, B Minor, Opus 60, . . . **HADLEY**

MODERATO E MAESTOSO.

ANDANTE TRANQUILLO.

SCHERZO.

ALLEGRO CON GIUBILO.

(Conducted by the composer)

INTERMISSION

LOVE SCENE AND BRANGAENE'S

WARNING, from "*Tristan and Isolde*," . . . **WAGNER**

(Arranged for concert performance by FREDERICK STOCK.)

OVERTURE to "Tannhäuser," **WAGNER**

**Overture, "In der Natur,"
Opus 91.**

Anton Dvorak.

Born Sept. 8, 1841, at Mühldhausen.
Died May 1, 1904, at Prague.

The three overtures "In der Natur," "Carneval" and "Otello" were written by Dvorak in 1891 as a cycle, and were originally intended to be performed together. In view of the fact that the titles of these pieces do not appear to possess the relationship that is peculiar to cyclic works it must be explained that the three overtures were first written and performed under the general name of "Nature, Life and Love."

The first production of the overtures was at a farewell concert given to Dvorak, April 28, 1892, in the Rudolfinum at Prague, before the Bohemian master departed to take up his position as director of the National Conservatory in New York. The program, made up entirely of Dvorak's compositions, contained—in addition to the overtures—the Serenade for woodwind, horns, violoncellos and double basses, two numbers from the vocal duets, "Klänge aus Mahren"; and two pieces for string orchestra. The concert hall was filled with a throng that took every opportunity of expressing to the composer—who conducted his own works—how great was its admiration for his gifts. At the conclusion of the performance there were wreaths and floral emblems handed to Dvorak, and the orchestra did him honor in a vociferous "tusch."

When Dvorak landed in America early in October, 1892, arrangements were made by which he should be presented to the American public at a grand concert in which new works of his own composition should be included. This performance took place October 21st, at Music Hall, Fifty-seventh Street and Seventh Avenue, New York. The program was of a somewhat miscellaneous character. It began with "America" sung by a chorus

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of 300 voices directed by R. H. Warren. Colonel Thomas Wentworth Higginson then delivered an oration which occupied itself with Columbus (who discovered the American continent exactly 400 years before), and the new world of music which was about to be explored by Anton Dvorak. There was a performance of Liszt's "Tasso" conducted by Anton Seidl, and Dvorak followed with the triple overture and a *Te Deum* specially composed for the occasion, and sung by Mme. de Vere-Sapio, Emil Fischer and the chorus.

The program asserted that the three overtures—they were styled "Nature," "Life" and "Love"—were being performed for the first time, and that they had not even been submitted to a publisher.* The overtures and the *Te Deum* were conducted by Dvorak.

The audience at this concert was supplied with a descriptive program, written by E. Emerson, which has historical value since it was stated that the explanatory analysis of the works of Dvorak emanated from the Bohemian master himself. Of the triple overture as a whole the document had this to say. "This composition, which is a musical expression of the emotions awakened in Dr. Antonin Dvorak by certain aspects of the three great creative forces of the Universe,—Nature, Life and Love—was conceived nearly a year ago while the composer still lived in Bohemia.

"The three parts of the overture are linked together by a certain underlying melodic theme. This theme recurs with the insistence of the inevitable personal note marking the reflections of a humble individual who observes and is moved by the manifold signs of the unchangeable laws of the Universe."

The opening movement of the cycle "In der Natur"† was declared to represent a typical expression of Dvorak's fondness for nature, and of "the blissful and occasional reverent feelings which it stirs in him." It was, moreover, intended to portray "the emotions produced by a solitary walk through meadows and woods on a quiet summer afternoon, when the shadows grow long and longer till they lose themselves in the dusk, and gradually turn into the early dark of night."

"Unlike Beethoven's Pastoral symphony the unconscious summer music of drowsy crickets and birds is not actually represented by instrumental equivalents."

The subjoined analysis of the work will embody other explanatory details which, drawn from the original program, are more suitably included in such a review of the construction of the piece than as an introduction to it.

*This statement was, of course, erroneous so far as it applied to the performance. The overtures were published in Berlin in 1894.

†Dvorak also published under this title a set of five choruses. This was an earlier work published as Opus 63.

The overture is scored for two flutes, two oboes, English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones and tuba, kettledrums, triangle, cymbals and strings.

The theme which is common to all three overtures—it may be called the “Nature” motive—is as follows:



“In der Natur” begins with (*Allegro ma non troppo*, F major, 6-4 time) twenty measures of introductory material in which the “Nature” motive is foreshadowed in the lower strings over a pedal point in the kettledrum, bass clarinet, horn and double basses. The principal theme, as quoted above, then appears in the clarinet and later *fortissimo* in the full orchestra. This is followed by another section also vigorously presented by the first violins with a running accompaniment in the other strings. The material which has been presented here is intended to be “an expression of the growing vociferous joy which all nature proclaims.” Soon a second theme appears in A major, lightly announced by the strings,—a melody which portrays “the more quiet gladness of the beholder.” There is a second section of this theme in A minor (in the violins), and a third, consisting of a descending passage in the wood-wind with a pizzicato figure in the violoncellos. This idea is worked over at some length, rising to a climax at which there is heard a suggestion of the “Nature” motive. The development is largely concerned with a working out of the “Nature” motive, and the third section of the second theme. “It has,” says the original program, “for predominant suggestions peace and quietude, with little interruptions here and there such as are occasioned by the sudden rustling of the tree tops in the forest, or subdued exclamations of a garrulous brook.”

A Recapitulation follows in which the subjects are re-presented and this is, in its turn succeeded by a coda, in which the “Nature” motive is vociferated by the horns and trumpets, but finally to become more and more tranquil until the united strings bring forward a placid melody which leads into the material that had been heard in the introduction. The overture then closes *pianissimo*. It is stated that this coda pictures the setting in of

twilight, and the sounds of night. "The prevailing mood of the composer becomes similar to that of Milton's 'Il Penseroso' when night overtakes him, while he listens to the even song of the night-ingale, and hears

The far off curfew sound.
Over some wide watered shore,
Swinging slow with sudden roar."

***Symphony No. 3,
B Minor, Opus 60.***

Henry K. Hadley.

Born Dec. 20, 1871, at Somerville, Mass.

The composer of this work has already found representation on the programs of these concerts, for his second symphony, "The Four Seasons," was performed under the direction of Theodore Thomas, January 24 and 25, 1902, and his orchestral Rhapsody "The Culprit Fay," was played under Mr. Stock's conductorship October 29-30, 1909.

Mr. Hadley was born into a musical family. His father, a professional musician, was his first teacher, and later the young composer entered the New England Conservatory where he studied the violin as well as composition. From Boston Mr. Hadley proceeded to Vienna in 1894, there to become a pupil of Eusebius Mandyczewski. He returned to America in 1896 and for seven seasons directed the music department of St. Paul's School at Garden City, N. Y. During these years Mr. Hadley's work as a musical creator was made increasingly known to the public of this country.

An overture, "Hector and Andromache," was brought out early in his career at a concert of the Manuscript Society, New York. The Symphony, "Youth and Life," came to a hearing under Anton Seidl at a concert of the same society in 1897. Mr. Hadley's second symphony, "The Four Seasons," took two

prizes in 1901—that offered by Mr. Paderewski, and the New England Conservatory prize. Mr. Hadley has written three overtures—"Hector and Andromache," "In Bohemia," and an overture to Stephen Phillips' tragedy, "Herod"—three ballet suites, a symphonic Fantasia and the tone-poem, "Salome," based on the play by Oscar Wilde. The composer has also written much in the larger vocal forms, as well as many songs.

From 1903 to 1909 Mr. Hadley toured the European Continent as conductor, producing his "Salome" in a number of important musical centers. He was in 1908 one of the three musical directors at the Stadt Theater, Mayence, where his one-act opera, "Säfig," was produced, April 6, 1909. In this year the composer returned to America to take up the conductorship of the Seattle Symphony Orchestra.

The score of Mr. Hadley's third symphony, having arrived too late to permit of its analysis being made for this programme book, there is here inserted the descriptive notes supplied by Mr. Philip Hale for the programme of the Boston Symphony Orchestra when Mr. Hadley's work was played there April 10-11, 1908. To this erudite author acknowledgement is hereby given.

The symphony was played for the first time by the Philharmonic Orchestra, Berlin, December 27, 1907, at a concert given by Mr. Hadley at Beethoven Hall, Berlin. The composer conducted the concert which was made up of his own symphony and his tone-poem "Salome," Opus 55, and of Dohnanyi's E minor concerto for piano, the solo part of which the composer performed himself.

Mr. Hadley communicated the following details concerning his third symphony: "I wrote the three movements of the symphony in Italy (June-July, 1906), in a little village near Milan. The second movement was suggested on hearing every afternoon the bells from a distant church, which were wafted across the fields to a secluded spot in the woods, where I worked out of doors. The other movement I wrote in Munich in August of the same summer, and I finished the orchestration in Cologne. The music is absolute music, and I had no programme whatever in mind when I composed it. The work is in the usual form, and is vigorous and buoyant."

The symphony is dedicated to George G. Stow. The orchestra called for by the score consists of two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, bass drum, cymbals, three bells, glockenspiel, harp and strings.

I. (*Moderato e maestoso*, B minor, 3-4 time.) "The chief and bold theme" wrote Mr. Hale, "is announced by strings and trumpets with crashing chords for the other instruments. The second theme enters *piu tranquillo*, G major, and is given chiefly to the

strings. *Molto maestoso*, the first theme returns fortissimo for wind instruments. *Piu Allegro*, the second theme is now played by the horn and other wind instruments. Development brings back the initial tempo. The second theme duly reappears (B major, strings). There is a short and stormy coda, which ends with a reminder of the first theme by the bassoon and a peaceful conclusion in B major.

II. (*Andante tranquillo*, E major 3-4 time.) This andante might be called a "tone picture" of a gently romantic character. The movement opens with a figure for church bells and harp (harmonies), with sustaining chords for wind instruments. The chief theme, an extended cantilena is given to the solo 'cello. The figure for bells and harp is persistent; wind instruments sustain chords, and violins and violas are muted. The violins weave an accompaniment. The first clarinet reinforces the solo 'cello. The theme is taken up by first violins and oboe, while horns now have the previous characteristic figure. *Poco piu mosso*, C-sharp minor. The oboe has a contrasting theme. Violins and flute share in it. A section in 4-4 contains recitative passages, "con fantasia," for oboe, flute, clarinet. *Poco Animato*. The pace becomes more animated and the expression is more forcible. There are sustained chords (piano) for wind instruments and strings, with arpeggios for the harp. A short *accelerando* leads to a slackening of the pace; the church bells with harp are heard again, and a short solo for the violin brings back the mood and theme of the opening measures. The oboe remembers dolorously the second theme, and with an allusion to this theme by the horn the music dies away.

III. Scherzo: (*Allegro con leggerezza, ben ritmato*, B minor, 6-8 time). This movement has the conventional scherzo form. The trio, with a theme of a more flowing character, is in the major. With the return of the first section and its tricksy chief theme, the pace quickens gradually till the time approaches *presto*.

• IV. Finale: (*Allegro con giubilo*, B major, 2-2 time.) The first theme with the character of a pompous quick march is announced immediately, and the music proceeds brilliantly until a phrase for clarinet ushers in the expressive second motive for 'cellos, clarinet and bassoon, *piu tranquillo*, 4-4 time. There is development of this material, and after a section in 3-2 time, with motive for upper strings and horns against running counter-point in 'cellos and double-basses, there is a return of the march subject in the tonic. The second theme returns (violas, clarinet, and first horn). Development follows; the pace is quickened with the establishment of an organ-point on the dominant, and the first theme reappears in augmentation ('cellos, double-basses, bassoons, bass trombone and tuba), which is followed by sonorous ending.

Love Scene, from
"Tristan and Isolde."

Richard Wagner.

Born May 22, 1813, at Leipzig.
Died Feb. 13, 1883, at Venice.

The music now to be performed constitutes the second scene of the second act of "Tristan and Isolde." It is night, and Isolde waits in the garden outside her chamber for the coming of Tristan. In the distance are heard the answering calls of the hunting horns as King Mark and his retinue ride out into the darkness. Not these sounds nor the warnings of her maid, Brangaene, that treachery lurks near, are sufficient to restrain Isolde's longing for the arrival of her lover. A torch burns at the door of the castle; its extinguishment is the signal to Tristan. Isolde seizes the brand, throws it to the ground, and as the light flickers out, Brangaene, filled with misgiving, slowly ascends to the turret there to watch and warn her hapless mistress, who, in an agony of longing and impatience, feverishly hastens to meet her lover. Tristan rushes in and the pair embrace madly.

"To the long duet that follows," says Mr. Ernest Newman, "no words of man can do justice. It is the very delirium of love, an Oriental paradise seen in a *hachisch* dream. The whole gamut of the lovers' ecstasy is ranged through—satisfaction, madness, languor, the joy of life, the longing for death; just as it issues to a height where one forgets with Tristan and Isolde, that a real world anywhere exists, the sentinel Brangaene, utters a piercing shriek, and King Mark enters, followed by Melot and the other courtiers."

Overture to "Tannhäuser."

Richard Wagner.

Wagner began the first sketches for "Tannhäuser" even before his "Rienzi" had been brought to rehearsal in 1842. Many things—and more particularly his duties as kapellmeister at the Royal Opera, Dresden—combined to make the progress of the opera a slow one. Yet it is evident that Wagner, hindered as his inspirations often must have been, labored upon his score, with fervid zeal.

"Into this work" he wrote "I precipitated myself with my whole soul, and with such consuming ardor that, the nearer I approached its end, the more I was haunted with the notion that perhaps a sudden death would prevent me from bringing it to completion; so that when the last note was written I experienced a feeling of joyful elation, as if I had escaped a mortal danger. But Wagner gave even further testimony to the flame of enthusiasm which burned within his soul when "*Tannhäuser*" was in process of creation. "Here is my '*Tannhäuser*' body and soul;" he wrote to a friend in Berlin. "He is German from top to toe. May he be able to win the affections of my German countrymen in a larger measure than my other works have so far succeeded in winning them! This opera must be good, or else I never shall be able to do anything that is good. It acted upon me like real magic; whenever and wherever I took up the work I was all aglow and trembling with excitement. After the various long interruptions from labor, the first breath always transported me back into the fragrant atmosphere that had intoxicated me at its first conception."

"*Tannhäuser*" did not, however, win the affections of Wagner's German countrymen until many years had followed the production of the opera in 1845. At that production Schroeder-Devrient, one of the most famous singers of the day—was the Venus, and this artist informed the composer that "you are a man of genius but you write such eccentric stuff that it is scarcely possible to sing it." Yet this verdict was complimentary when put into comparison with verdicts uttered by many a famous writer and musician of the day. Even Schumann, a critic of remarkable discernment was moved to the assertion that the music of "*Tannhäuser*" "apart from the representation is weak, often simply amateurish, empty, and disagreeable."

The overture to the opera was written at Dresden, probably in March-April, 1845. The whole opera was brought to completion April 13th of that year. The first interpretation of the overture took place at the production of the opera at the Dresden Opera, October 19th, 1845, Wagner conducting the work from manuscript.

The first hearing of the overture as a concert piece took place at a concert given for the benefit of the Gewandhaus Orchestra Pension Fund, February 12th, 1846, at Leipzig. On this occasion Mendelssohn was the conductor, and as the work was not then published in score, he directed from a manuscript copy.

In America "*Tannhäuser*" was given for the first time at the Stadt Theatre, New York, April 4th, 1859, Carl Bergmann conducting. The overture had been known long before that. In

Chicago the opera was given first in 1865 by Grover's German troupe at McVicker's Theatre.

Wagner has, himself, left an explanation of the overture to "Tannhäuser" of which the following is a translation:

"At the commencement the orchestra represents the song of Pilgrims which, as it approaches, grows louder and louder, but at length recedes. It is twilight; the last strain of the Pilgrim's song is heard.

As night comes on, magical phenomena present themselves; a roseate-hued and fragrant mist arises, wafting the voluptuous shouts of joy to our ear; we are aware of the dizzy motion of a horribly wanton dance.

These are the seductive magic spells of the 'Venusberg', which at the hour of night reveal themselves to those whose breath are inflamed with unholy desire. Attracted by these enticing phenomena, a tall, manly figure approaches; it is Tannhäuser, the Minnesinger. Proudly exulting, he trolls forth his jubilant love-song as if to challenge the wanton magic crew to turn their attention to himself. Wild shouts respond to his call; the roseate clouds surrounds him more closely; its enrapturing fragrance overwhelms him and intoxicates his brain. Endowed now with supernatural vision, he perceives in the dim, seductive light spread out before him, an unspeakably lovely female figure: he hears a voice which, with its tremulous sweetness, sounds like the call of sirens, promising to the brave the fulfilment of his wildest wishes.

It is Venus herself whom he sees before him; heart and soul he burns with desire; hot consuming longing inflames the blood in his veins; by an irresistible power he is drawn into the presence of the goddess, and with the highest rapture raises his song in her praise. As if in response to his magic call, the wonder of 'Venusberg' is revealed to him in its fullest brightness; boisterous shouts of wild laughter re-echo on every side; Bacchantes rush hither and thither in their drunken revels; and, dragging Tannhäuser into their giddy dance, deliver him over to the love-warm arms of the goddess, who, passionately embracing him, carries him off, drunken with joy, to the unapproachable depths of the invisible kingdom. The wild throng then disburses, and their commotion ceases; a voluptuous plaintive, whirring alone now stirs the air, and a horrible murmur now pervades the spot where the enrapturing magic spell had shown itself and which now again is overshadowed by darkness.

Day at length begins to dawn, and the song of the returning pilgrims is heard in the distance. As their song draws nearer, and the day succeeds to night, that whirring and murmuring in the air, which but just now sounded to us like the horrible

wail of the damned, gives way to more joyful strains; till at last, when the sun has risen in all its splendor, and the pilgrims' song, with mighty inspiration proclaims to the world, and to all that is and lives, salvation won, its surging sound swells into a rapturous torrent of sublime ecstasy. This divine song represents to us the shout of joy at his release from the curse of the unholiness of the 'Venusburg.' Thus all the pulses of life palpitate and leap for joy in this song of deliverance; and the two divided elements, spirit and mind, God and nature, embrace each other in the holy uniting kiss of love.

SIXTH PROGRAM

FRIDAY AFTERNOON, NOVEMBER 18—2:15.

SATURDAY EVENING, NOVEMBER 19—8:15

Soloist: **MR. FRANCIS MACMILLEN**

MARCHE ÉCOSSAISE, DEBUSSY
(First time.)

RONDES DE PRINTEMPS, DEBUSSY
(First time.)

CONCERTO FOR VIOLIN, A Minor,
Opus 28, GOLDMARK
ALLEGRO MODERATO.
AIR.
ALLEGRETTO.

INTERMISSION

SYMPHONY No. 1, C Minor, Opus 68, BRAHMS

UN POCO SOSTENUTO-ALLEGRO.
ANDANTE SOSTENUTO.
UN POCO ALLEGRETTO E GRAZIOSO.
ADAGIO—PIU ANDANTE. ALLEGRO NON TROPPO MA CON BRIO.

Marche Écossaise.

Claude Debussy.

Born August 22, 1862, at St. Germain.

This work was originally written for piano (four hands). As it dates from 1891 the composition belongs to the French composer's earlier style and it is, indeed, the only published work from his pen written in that year.* As the published score bears no intimation to the contrary it may be believed that the transformation of the Marche from a piano duet into an orchestral piece was accomplished by Debussy himself.

The thematic material is not the creation of the French master, (whose work is entitled "*Marche Ecossaise, sur un theme populaire*"). The Scotch tune, which forms the basis of the work, is known as the Earl of Ross's March.

The following orchestra is called for by the score,—two flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums, cymbals, tambourine, harp and strings.

After a short introduction the opening theme of the march is set forth (*Allegretto scherzando*. A minor, 2-4 time) by the oboe and trumpet, as follows:

No. 1.



A new idea is soon brought forward in the wind in which a triplet figure plays an important part. The first idea is developed and ending *fortissimo* is succeeded by a section (*Calme*, F major, 2-4 time) which is practically the trio of the piece. The theme is announced by the English horn over a syncopated accompaniment in the lower strings, muted:

No. 2.



*The previous year was more fertile: for in 1890 Debussy wrote his piano pieces, *Reverie*, *Ballade*, *Danse*, *Valse Romantique*, *Suite Bergamasque*, *Mazurka* and *Nocturne* and the setting for voice and piano of five poems by *Bandelaire*.

The flute takes up the theme, and there follows in the oboe a little motive of five notes to which important development is given. The time changes to 6-8, the tempo becomes quicker and the first theme returns now in 6-8 and given to the violins. A coda in A major closes the work.

Rondes de Printemps.

Claude Debussy.

The composition entitled by Debussy "Rondes de Printemps" is one of the set of works for orchestra collectively entitled "Images" and of which "Gigue triste" and "Iberia" form the first and second numbers, the present composition coming third.* "Rondes de Printemps" was written in 1909 and performed for the first time, March 2, 1910, at the third of four concerts of modern French music organized by the publisher Jacques Durand (at the Salle Gaveau, Paris), in memory of his father who had been devoted to the exploitation of music by contemporary writers.

Debussy's work, conducted by himself, was given in company with Saint-Saëns' overture "Andromaque," Pierne's Suite from "Izéyl", d' Indy's fantasia for oboe and orchestra and Ravel's "Rapsodie Espagnole."

The dedication of the work to the composer's wife is thus set forth on a fly leaf of the score:

A. Emma Claude Debussy.....p. m.
son mari

C. D., (1909).

The following orchestra is called for by "Rondes de Printemps:" three flutes (one interchangeable with a piccolo) two oboes, English horn, three clarinets, three bassoons, one double bassoon, four horns, kettledrums, triangle, tambourine, cymbals, celesta, two harps and strings.

The score bears the following curious quotation:

"Vive le Mai, bienvenu soit le Mai
Avec son gonfalon sauvage."

An analysis, such as is possible with and helpful to the understanding of the compositions of most writers of music is not possible, nor desirable—we have this on the authority of Debussy himself—in the case of the majority of works written by the creator of "Rondes de Printemps" in his latest period.

Yet it may be stated in a general way that Debussy's "Rondes de Printemps" is based on two sections. The first, in the nature of an introduction (*Modérément animé*) opens with tremolos in

*Under the title "Images" Debussy has also published two sets of piano compositions. The first, composed in 1905 contains three pieces—"Reflets dans l'eau," "Hommage à Rameau," and "Mouvement." The second set was written in 1907, and consists of the following numbers: "Cloches à travers les feuilles," "Et la lune descend sur le temple qui fut" and "Poissons d'or."

the upper strings on B flat, a figure of some importance occurring under them at the third measure in the bassoons and, in the following measure, in the horns. After twenty-one measures of this material the second idea is set forth (*Un piu plus mouvemente*, 15-8 time) in a triplet figure given to the wood-wind (*pizzicato* in the lower strings, and *pianissimo* strokes of the cymbals). Most of the remaining material of the piece is derived from this triplet figure or some modification of it

**Concerto for Violin,
A Minor, Opus 28.**

Carl Goldmark.

Born May 18, 1830, at Keszthely.

This composition—Goldmark's sole contribution to the literature of the concerto—was produced for the first time in Nuremberg at a concert of the Privat Musikverein, October 28, 1878. Johann Lauterbach was the soloist. The programme also included Lassen's "Beethoven" overture, the sixth symphony of Beethoven and songs interpreted by Miss C. Gradel. Lauterbach also performed, in addition to Goldmark's concerto, a concert etude of his own.

A wider hearing was given to the concerto by its performance—again by Lauterbach—at a Gesellschafts concert in Vienna, November 1, 1878. Bach's cantata, "Herr Gott dich loben wir" and Mendelssohn's 114th Psalm were sung by a chorus, and Bizet's "L'Arlesienne" Suite for orchestra was played then for the first time in Vienna.

1. (*Allegro Moderato*, A minor, 4-4 time). The movement opens with a vigorous subject played in octaves by the strings, clarinets and bassoons. The material of this theme is in marked contrast to the second section of it put forward twenty-two measures later by the solo violin over a light accompaniment in the strings. Passages for the solo instrument lead to a rehearing in the violin part of the vigorous first section of the subject. Under a figuration in the solo instrument the first violins play softly a motive of which use is made later. This leads at length to the second subject given to the solo violin and lightly accompanied in the second violins and violas. After a *ritardando* a new section in E major is brought forward in which the first violins work over the motive, previously referred to, the solo accompanying it with running passages in sixteenth notes. A *tutti* leads into the Development. This, the second division of the movement, is remarkable by reason of the fact that it is confined entirely to the orchestra, the solo instrument taking no part in it. The development is almost entirely concerned with the vigorous section of the principal theme which opened the movement, this being at first presented fugally.

The Recapitulation opens with the first section of the principal subject announced in a shortened and modified form by the principal instrument unaccompanied. The second section (also in the solo violin) immediately follows. Brilliant passage work leads to the second theme, now in A minor, but presented much as in the Exposition. The Coda is lengthy, opening with a working over of the first section of the principal subject, an embroidery of passage work being woven around it by the solo instrument.

II. Air (*Andante*, G major, 3-4 time). The construction of this movement is simple. Sixteen introductory measures given out by the muted strings lead to the opening of the principal theme announced by the solo violin. Sixteen measures later the key changes to G minor and a new section is given to the principal instrument and accompanied by the clarinets, bassoons and horns. The third part of the movement—in G major—repeats the first, ending with a short and tranquil coda.

III. A short introduction (*Moderato*, A minor, 4-4 time) leads into the main movement, (*Allegretto*, 3-4 time), the principal theme of which is given to the violin lightly accompanied by the strings. A fervid theme in G major follows in the solo instrument, and, an octave lower, in the first violins. A section of brilliant passage work is given to the violin, this being succeeded by a sonorous *tutti* with a *fugato* at the end. The time becomes livelier, (*poco animato*) and the solo instrument brings forward a melody of expressive character, the violas continually suggesting the first five notes of the principal theme. Some passage work leads into a lengthy cadenza for the solo violin. A *tutti ff* suggests the material of the opening subject of the movement which, after a pause, enters as at first, in the principal instrument. A brilliant coda in A major brings the concerto to an end.

Symphony in C Minor, No. 1, Opus 68.

Johannes Brahms.

Born May 7, 1833, at Hamburg.
Died April 3, 1897, at Vienna.

Although the first symphony by Brahms was produced in 1876 we know that as early as 1862 the German master had made sketches for the first movement which he showed to Albert Dietrich*

*Albert Hermann Dietrich, who was born at Golk, near Meissen, in 1829, was a pupil of Moscheles and Julius Rietz and later (from 1851-1854) of Robert Schumann when that master was living at Düsseldorf. The year following the termination of his studies with Schumann, Dietrich undertook the conductorship of the Bonn concerts, but he became Kapellmeister at Oldenburg in 1861. Dietrich's compositions number an opera "Robin Hood," music to Shakespeare's "Cymbeline," a symphony in D, an overture—"Normannenfahrt," choral works, violin concerto, cello concerto, romance for horn and orchestra, chamber music and smaller instrumental and vocal compositions.

Dietrich was one of the few intimate companions of Johannes Brahms. The two friends met for the first time in 1853 at Düsseldorf. In his "Erinnerungen von Johannes Brahms" Dietrich wrote of this meeting "Soon after Brahms' arrival in September, Schumann came up to me before the commencement of one of the choral society practices with mysterious air and pleased smile. 'Someone is come,' said he, 'of whom we shall one day hear all sorts of wonderful things: his name is Johannes Brahms.' And he presented to me the interesting and musical looking musician, who, seeming hardly more than a boy in his short gray summer coat, with his high voice and long fair hair, made a most agreeable impression. Especially fine were his energetic characteristic mouth, and the earnest deep gaze in which his gifted nature was clearly revealed."

in the summer of that year. Even before this Brahms had worked upon a symphony. "I have been trying my hand at a symphony during the past summer" he wrote to Schumann in January, 1855, "I have even orchestrated the first movement and composed the second and third." As a symphony this work was never completed, but at the suggestion of Julius Otto Grimm, who had helped him with advice in the orchestration, Brahms rewrote the work as a sonata for two pianos, and still later the first and second movements became the corresponding movements of the Concerto in D minor for piano, and the third a section of the "Deutsches Requiem."

Meanwhile Brahms labored daily in bringing to perfection the technical mastery which he believed was not yet sufficiently advanced to warrant the composition or at least the completion of a symphony. He worked incessantly at contrapuntal problems, and for years kept up an arrangement with Joseph Joachim, by which their exercises should be mutually interchanged with a view to profitable criticism. Among other elaborate products of this kind was a Mass written entirely in canon. In the letters written by Brahms at this period there are occasional references to the C minor symphony. In 1862 he wrote to Dietrich that the F minor quintet for strings was finished but that the symphony was still in process of composition. It was still incomplete in 1875, for Dietrich visited Brahms in that year at Zigelhausen and Brahms showed him several new works "among which" writes Miss Florence May,* "must have been the first symphony, upon the completion of which Brahms was at this time concentrating his attention, and it is probable that he also showed the sketches of the second symphony to his old friend."

When the work was finally brought to its conclusion Brahms elected to produce it at Carlsruhe, this comparatively unimportant center of musical activity having probably been chosen, as Miss May suggests, to test the symphony for his own satisfaction "in the comparative privacy of a small audience before submitting it to the searching ordeal of performance in either of the great musical centers of the Continent." This first production then took place November 4, 1876. Dessoff† was the conductor, and the work was performed by the Grand-ducal orchestra from manuscript. A second performance followed a few days later at Mannheim, and a third at Munich, (November 15) both these being directed by Brahms himself, who also conducted the work at Vienna (December 17), at Leipzig (January 18, 1877), and at Breslau on January 23rd. Of the critical opinions expressed that by Hanslick of Vienna (*Neue Freie Presse*) reflected the opinions of many con-

*Life of Johannes Brahms, 1905, p. 142.

†Felix Otto Dessoff (1835-1892) was a pupil of Moscheles, Rietz and Hauptmann in Leipzig. He was conductor during a period of six years at the theatres of Chemnitz, Altenburg, Düsseldorf, Aix la Chapelle and Magdeburg. For fifteen years he was court capellmeister at Vienna which he left in 1875 to become director at Carlsruhe. Here he remained for six years.

noisseurs who looked upon Brahms as the last of the long line of famous German masters.

"The new symphony" wrote Hanslick, "displays an energy of will, a logic of musical thought, a greatness of structural power and a mastery of technique such as are possessed by no other living composer. It would be a sorry mistake to attempt to criticise a work so serious and difficult of comprehension immediately after hearing it for the first time. Various listeners may have found the music more or less clear, more or less sympathetic; the one thing that we may speak of as a simple fact, accepted alike by friends and foe, is that no composer has yet approached so nearly to the great works of Beethoven as Brahms in the finale of the C minor symphony." It must, however, be recorded that all the critics were not able to follow the insight which Hanslick, the chief of the Viennese critics, had gained in his understanding of Brahms' work. The *Wiener Zeitung* discovered "a want of inspiriting fancy, absence of sensuous charm, and a sullen asceticism almost amounting to insipidity." But even this reviewer was moved to rapture at "the strong, proud gait (that reminds one of the majesty of Beethoven), with which the finale strides out."

The C minor symphony was played for the first time in England at Cambridge, March 8, 1877. This production was the result of the honorary degree of Doctor of Music conferred by the University of Cambridge on the German Master early in the year. It was a statute of the University that its degrees may not be conferred *in absentia*, but as Brahms declined, according to T. L. Erb,* with some ungraciousness, to travel to England, or to write a new work as a thesis, the University authorities accepted Brahms' offer of his C minor symphony as his exercise, and this was entrusted to Joachim, who took the Ms. score and parts to England and conducted it, as well as an overture of his own, at the concert of the Cambridge University Musical Society. The remainder of the program was directed by Charles Villiers Stanford. The first production of the symphony in America took place the same year under Leopold Damrosch, in New York.

At a later period than this, in 1882, a curious incident happened in connection with the work. Brahms had performed his second piano concerto at Leipzig, in January, the success of which had been less pronounced than at Vienna, Meiningen, Berlin, Hamburg and other towns. Hans von Bülow was at that time touring with the Meiningen Orchestra, of which he was conductor, and he bethought himself to take the orchestra to Leipzig and redemonstrate the beauties of the concerto for the benefit of the listeners of that town. In the middle of March he arrived, and devoted one entire concert of a series of three to works by Johannes Brahms. Bülow played the concerto himself, and the orchestra accompanied him without any conductor. The programme also contained the

*"Brahms," by T. Lawrence Erb, 1905, p. 63.

orchestral variations on a theme by Haydn, and the C minor symphony. The eccentric director made mental notes during the progress of the symphony in regard to the fervor of applause. At the conclusion of the Allegretto Bülow convinced himself that the public demonstrations of approval were not sufficiently pronounced; he thereupon encored the movement on his own account. Nor did his efforts to proselytize the listeners end there. At the conclusion of the work Bülow turned toward the audience and delivered an impromptu address in which he set forth not only a fervid panegyric upon the genius of Brahms, but a stinging rebuke to those who had failed to give it due appreciation.

The instrumentation of the C minor symphony calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettle-drums and strings.

I. The main movement is preceded by an Introduction (*Un poco sostenuto*, C minor, 6-8 time) the material of which is related to the matter presented in the following *Allegro*. The principal subject of this does not begin at the outset of the *Allegro* but in the first violins, four measures after it has started:

No. 1

Allegro.
f

Wind.

ff

Strings.

(A) Violins.

Cellos.
Bassoons.

This is worked over at considerable length, and the second theme makes its appearance in the wood-wind in E flat major. Note the persistent suggestions of the principal subject in the accompanying parts:

No. 2.

Oboes.
Clarinets.

p *Espress.*

Cellos.

Violins.

The Development is of great elaborateness. It opens with a working out of the principal subject, but all the material of the first part is woven into the contrapuntal fabric. The Recapitulation brings back the principal themes in the usual keys, and a coda, based on the material which opened the movement, brings this division of the symphony to an end.

II. (*Andante sostenuto*, E major, 3-4 time.) The theme opens in the strings:

No. 3.

Andante Sostenuto.

Strings. *p*

Bassoons. *8va.* *p*

Cor. *pp*

16 measures after it has begun the woodwind brings forward a continuing section. This is followed by a new idea presented by the first violins, and a passage in which, in succession, the oboe and the clarinet take a prominent part. There is development and a partial return of the material heard at the beginning of the movement, some of it being sung by a solo violin.

III. There is no scherzo, but in its place a movement (*Un poco allegretto e grazioso*, A flat major, 2-4 time) "which," says Grove, "is not a Scherzo so much as a sort of national tune or Volkslied of simple sweetness and grace." The opening subject is brought forward by the clarinet, and later by the first violins:

No. 4.

Poco allegretto e Grazioso.
Clarinet.

p Dolce.

Following this comes a new figure in the woodwind, and there is a partial rehearing in the clarinet of the subject which opened the movement. The second part (in reality a Trio, although not so named on the score) brings forward a contrasting theme in B major, 6-8 time:

No. 5.

Wind.

Flutes. *Sza.*

Strings.

The third part does not repeat the first in its entirety, nor even are the subjects presented thematically exact. This concluding division is in reality more of a suggestion than a representation of the opening section.

IV. The Finale (in this trombones are employed for the first time in the work) opens with an Introduction (*Adagio*, C minor, 4-4 time) 61 measures long. The three descending notes in the lower strings and double-bassoon are given development in later portions of the movement, and the theme in the first violins, immediately following them, is a foreshadowing of the principal subject of the main division. In the middle of the Introduction a passage of considerable import makes its appearance (*Piu Andante*, C major) in a motive for the first horn, the muted strings tremulously sustaining the harmony, and being reinforced by the sombre notes of the trombones.

The movement proper (*Allegro non troppo, ma con brio*, C major, 4-4 time) begins with the principal subject in the first violins:

No. 6.



At the production of the symphony in Vienna there was much talk about what was considered by many to be an intentional allusion in this subject to the opening theme of the Finale of Beethoven's ninth symphony. Of this similarity, which is more of spirit than of notes, Miss Florence May in her biography of Brahms wrote, "There is no doubt whatever that everybody who listens to Brahms' first symphony thinks immediately on the entrance of the final allegro, of Beethoven's ninth. The association passes with the conclusion of the subject; Brahms' movement develops on its own lines, which do not resemble those of Beethoven."

The principal theme is followed by considerable development, in which figures the horn motive that had been heard in the course of the Introduction. The second subject is announced, *piano*, by the strings, the accompanying bass being taken from the three descending notes that opened the Introduction:

No. 7.



There is a further melody of a vigorous character stated *ff* by the violins, and a triplet figure that plays an important part, following which the first theme returns more fully scored than at the beginning of the movement. Development and episodic material now succeed. The Recapitulation does not bring forward the principal theme, but the second subject in C minor. The movement closes (*Piu Allegro*, 2-2 time) with a Coda in which a new idea is announced by the strings.

SEVENTH PROGRAM

FRIDAY AFTERNOON, NOVEMBER 25—2:15.

SATURDAY EVENING, NOVEMBER 26—8:15

POPULAR CONCERTS

OVERTURE—"Melusina," *Opus 32*, . . . MENDELSSOHN

SUITE, "*Les Petits Riens*," MOZART

OVERTURE—ANDANTE—GAVOTTE—PANTOMIME—
GAVOTTE—PRESTO—ADAGIO—GAVOTTE.

MINUET AND FINALE,

from String Quartet, Opus 59, BEETHOVEN

HUNGARIAN RHAPSODY, No. 2, LISZT

INTERMISSION

"*PEER GYNT*," *Suite No. 1, Opus 46*, GRIEG

MORNING.

AASE'S DEATH.

ANITRA'S DANCE.

IN THE HALL OF THE MOUNTAIN KING.

SYMPHONIC WALTZ, Opus 8, STOCK

OVERTURE, "*The Year 1812*,"

Opus 49, TSCHAIKOWSKY

**Overture, Opus 32,
"Melusina."**

Felix Mendelssohn-Bartholdy.

Born Feb. 3, 1809, at Hamburg.
Died Nov. 4, 1847, at Leipzig.

Precisely why Mendelssohn was moved to the composition of his overture to the "Legend of the Lovely Melusina," is explained in the following, drawn from a letter written April 7, 1834 to his sister Fanny:

I wrote this overture for an opera of Conradin Kreuzer's, which I saw this time last year in the Königstadt Theatre. The overture (I mean Kreuzer's) was encored, and I disliked it exceedingly, and the whole opera quite as much; but not Mlle. Hähnel, who was very fascinating, especially in one scene, where she appeared as a mermaid combing her hair; this inspired me with the wish to write an overture which the people might not *encore*, but which would cause them more solid pleasure; so I selected the portion of the subject which pleased me (exactly corresponding with the legend) and, in short, the overture came into the world, and this is its pedigree."

Kreutzer's opera, written to a text by the Austrian poet Grillparzer, was produced at the Königstadt Theatre, February 27, 1833. The libretto of this work the poet had offered to Beethoven in 1823 and it would seem that the latter at one time seriously considered its composition as an opera.

Mendelssohn set to work upon his overture in 1833 at Berlin and brought it to completion November 14, of the same year, at Düsseldorf, where he had, on October 1, entered upon his duties as musical director in the town. That the composer was satisfied with the work he was doing upon the overture it is possible to believe, for he wrote in October to his sister Rebecca, "I think that the overture to 'Melusina' will be the best thing that I have so far done." The first production of the work took place at the third concert of the Philharmonic Society, of London, given

at the Hannover Square Rooms, April 7, 1834. Moscheles was the conductor. At the first rehearsal of the overture Moscheles wrote to Mendelssohn—

I have read and studied your overture with ever growing interest; and let me say in the fewest words that it is a splendid work. It is marked by vigorous and spirited conception, unity and originality. Thus impressed, I proceeded to the first rehearsal, after having gone through it privately with Mori*—But it was not an easy matter to moderate the orchestra in the *piano* parts; especially at the outset they would make a desperate plunge and the trumpets were somewhat surprised at having to fall in with 7th on C. I winced and groaned and made them begin three times. The contrasting storms went as if Neptune held the scepter; but when the voices of the Sirens were to disarm that boisterous ruler I had to call for *piano! piano! piano!* at the top of my voice, bending down *à la* Beethoven, and in vain trying to restrain the ferocious violins and basses. However, at a second reading things went better. The work was studied with the liveliest interest and received with the fullest appreciation."

Mendelssohn's reply to this letter contained much interesting information as to the interpretation of his work. The difficulty of getting the *pianos* observed was, he said, due to his own fault in having omitted to make all the marks of expression one degree weaker than those indicated in the score. "Where there is a *p* in the wind instruments it should be *pp*; instead of *mf*, *piano*; instead of *f*, *mf*. The *pp* alone might remain, as I particularly dislike *ppp*."

With these alterations "the whole thing" wrote Mendelssohn "would sound twice as mermaidish."

At the first production the overture was entitled "Overture to 'Melusine,' or 'The Mermaid and the Knight.'" When the work was played again, May 8, 1834 at a concert given by Moscheles it was named on the programme "The Knight and the Mermaid." At a later date Mendelssohn revised his "Melusina" and in the new form it was given for the first time November 23, 1835 at a Pension Fund concert of the Gewandhaus Orchestra, Leipzig, under the direction of C. G. Müller. In October, 1836 the overture was published in score; the orchestral parts had appeared the previous April.

The story with which the legend of Melusina is concerned is derived from ancient Celtic sources. Melusina, according to some versions a fairy and to others a mermaid, is married to the Count Raymond of Lusignan, whose castle she has built by enchantment. It is her fate to turn once a week into a mermaid—or into a serpent—and before wedding the Count she exacts from him the promise that upon one day each week he will permit her to retire to seclusion and will not seek to discover the reason for such retirement. The husband's curiosity gets the better of his discretion and his oath and he discovers the lovely Melusina in the throes of transformation, whereupon, with a great and bitter cry, she leaves him and is said

*Nicholas Mori (1796-'839) was the concertmeister of the Philharmonic Orchestra and of other orchestras in London. He was born in London and studied the violin with Viotti.

to return and give warning by her appearance and her shrieks whenever any of the race of Lusignan is about to die. The tale is common in the folk-stories of the Spanish, Germans, Dutch and Bohemians.

Mendelssohn's overture begins with a principal theme (*Allegro con moto*, F major, 6-4 time) the undulating character of which may be taken as the motive of Melusina. The key changes to F minor and a new and more vigorous idea is given out by the strings. Possibly this theme was connected in Mendelssohn's mind with the Count Lusignan. The true second theme, expressive in character, enters in the first violins in A flat major. Development of the Melusina motive takes place, in the course of which an episode is sung by the oboe. There is then taken up the working out of the vigorous theme which followed the principal subject in the exposition. Recapitulation follows, and there is a coda in which the undulating figure of the opening theme figures largely.

Suite,
"Les Petits Riens."

Wolfgang Amadeus Mozart.

Born Jan. 27, 1756, at Salzburg.
Died Dec. 5, 1791, at Vienna.

The ballet, "Les Petits Riens" was a product of Mozart's youth and was written in the days in which, with his mother, he sojourned in Paris in 1778. At that time, practically unknown and in want of patronage, Mozart enlisted the interest of Noverre, ballet master at the Opera, whom he had met in Vienna. This person, not unwilling to avail himself of the genius of a composer whose skill he could turn to his own advantage, engaged Mozart to compose some music for a ballet which it was intended should follow the performance of Piccini's "Finte Gemelle" given by Les Bouffons, June 11, 1778. When the production took place the reason for the ballet-master's interest in Mozart was made evident. The programme bore a legend to the effect that the pantomime-ballet, "Les Petites Riens" was the composition of M. Noverre.

The Journal de Paris, June 12, 1778 records the principal characteristics of the ballet:

"It comprises" said this paper in part, "three episodical scenes almost detached. The first is purely anacreontic; it is Love caught in a net and placed in a cage; the composition is very pleasing. The second is the game of blind-man's buff. The third is a roguish trick of Love, who introduces to two shepherdesses another shepherdess disguised as a shepherd. The two shepherdesses fall in love with the supposititious shepherd who, in order to deceive them finally reveals her sex."

The piece had some success, but it would seem that the music attracted no particular notice and Mozart, afraid of offending Noverre, kept silence as to its real authorship. That any doubt could exist as to Mozart's share in the production is scarcely possible. "Apropos of ballets" he wrote to his father July 9, "I indeed told you that Noverre was arranging a new one for which I was writing the music. With the exception of six numbers by Noverre, and which were only wretched French ariettas, the rest were all composed by myself—overture, quadrilles, etc., in short about a dozen numbers. The ballet has been performed four times very successfully."

The score, found by Victor Wilder in the library of the Opera, comprises an overture and twenty dance numbers. Of these a number were combined in the form of a suite and arranged for concert-performance by Georg Göhler, sometime Kapellmeister at Carlsruhe. It is this suite which is performed on this occasion. Most of the pieces are short and too simple in construction to need analysis or explanation. They comprise the following: Overture, Andante, Gavotte, Pantomime, Gavotte, Presto, Adagio and Gavotte.

Minuet and Finale, from String Quartet, Opus 59.

Ludwig van Beethoven.

Born Dec. 16, 1770, at Bonn.
Died Mar. 26, 1827, at Vienna.

Beethoven began the three quartets Opus 59, dedicated to Count Rasoumowsky, in the spring of 1806 and they were completed early in the following year. The two movements played on this occasion are the third and fourth of the complete work. The Minuet (*Grazioso*, C major, 3-4 time) is written in the form peculiar to the large majority of these pieces, the middle portion of the movement being a trio. The Finale (*Allegro molto*, C major, 2-2 time) is a fugue or—to put it more precisely—a movement opening in the fugal style.

Hungarian Rhapsody, No. 2.

Franz Liszt.

Born Oct. 22, 1811, at Raiding, Hungary.
Died July 31, 1886, at Bayreuth.

Of Liszt's twenty Hungarian Rhapsodies written for piano the first fifteen were created between the years 1840 and 1853. Nos. 16 to 19, and a Rhapsody in MS., belong to a much later period (1882-1884). The second Hungarian Rhapsody was dedicated by Liszt to his friend, Count Ladislaus Teleky.* Six of the Rhapsodies were arranged by Liszt and Albert Franz Doppler for orchestra—these were Nos. 2, 5, 6, 9, 12 and 14—the second of the series for piano becoming the fourth of the orchestral set. Liszt also transcribed them for piano duet—a species of arrangement to which he was partial.

An arrangement of the second Rhapsody that has been given more frequent performance than that by Liszt and Doppler is one by Karl Müller-Berghaus.† It is this arrangement that is given representation at this concert. Other transcriptions of the Rhapsody have been made for full orchestra by Julius Matthey, for small orchestra by Karl Vach, for military band by C. Hellmann.

The original key of the work, as written for piano, was C sharp minor in the opening portion, and F sharp minor and F sharp major in the latter part. In his orchestral arrangement Müller-Berghaus transposed the piece a half tone lower.‡

The Rhapsody is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, glockenspiel, side drum, bass drum, cymbals, triangle, harp, strings. Constructively the composition begins with a slow section (*Lento a capriccio*, C minor, 2-4 time) eight measures long, followed by another (*Andante mesto*), which is in its turn succeeded by a quick movement (*Vivace* and *Tempo giusto vivace marcato assai*).

These movements are characteristic of the Hungarian Csárdás, which consists of a slow movement (*Lassu*) and an allegro of wild impetuosity (*Friska*, or *Friss*).

*Teleky was one of the three Hungarian patriots—Prince Felix Lichnowsky and Count Ludwig Batthyanyi were the others—to whose memory Liszt dedicated his "Funerailles." He was also delineated in tone by Liszt in the "Ungarische Bildnisse" (1884-1886).

†Karl Müller-Berghaus was born April 14, 1829. His real name was Müller, Berghaus having been the patronymic of his wife's family. Originally trained as a violinist and the leader of the Müller String Quartet—an organization famous in Germany—this musician was a composer of some ambition. He wrote a symphony, an overture, "Fiesko," an oratorio, "Jeptha's Daughter," two string quartets, and a number of pieces for violin, violoncello, as well as songs. He also made orchestral arrangements, in addition to Liszt's Second Rhapsody, of Beethoven's C sharp minor string quartet and Wagner's Album-Sonata.

‡Liszt and Doppler, in their transcription of the Rhapsody, raised the original key a half-tone.

**"Peer Gynt," Suite No. 1,
Opus 46.**

Edvard Grieg.

Born June 15, 1843, at Bergen.
Died Sept. 4, 1907, at Bergen.

The first conception of "Peer Gynt" came to Henrik Ibsen, its creator, as a dramatic poem in 1866-1867, the work being published in the latter year in Christiania. In the winter of 1873 the idea came to him to turn his poem into a production capable of stage performance, and realizing that the effect of the situations would be much heightened by musical treatment Ibsen bethought himself of Grieg. He wrote to the composer January 23, 1874, asking him whether he would be willing to cooperate in a stage presentation of "Peer Gynt," at the same time outlining the work which it would be necessary for Grieg to do. As remuneration he suggested that a royalty of 400 speciesthaler should be divided between them when the work was brought out at the Christiania Theater, "but" wrote Ibsen "I take it for granted that we can also count upon performances of the play in Copenhagen and Stockholm." That Grieg made haste to accept this commission from Norway's foremost writer is easy to believe.

"I believe" the composer wrote to Henry T. Finck in 1905* "that it was in the winter or spring of 1873 that Ibsen asked me to write the music to 'P. G.' I began it in the summer of 1873† in Sandviken near Bergen, continued it the following winter in Copenhagen, and orchestrated the whole thing at Fredensborg in Denmark during the summer of 1875. Unfortunately I was not able to decide myself at what points the music was to be introduced and how long each number should be. All that was determined by the Swedish theatrical director Josephson, at that time chief of the Christiania Theatre. I was thus compelled to do real patchwork. In no case did I have an opportunity to say all I wanted to say. Hence the brevity of these pieces. The performance of the music by the very inadequate forces of that time was anything but good. I did not hear the first performance as I was living at that time in Bergen, but I was told that the orchestral effects were not well brought out. It was really not until the last years in the eighties, after the numbers printed as suited by C. F. Peters appeared, that the music won its chief success.

In the new National Theatre in Christiania Ibsen's inspired work was taken into the repertory again a few years ago, and it always draws a full house. The music which is played under the direction of our excellent conductor, Johan Halvorsen, now goes well, and as executed at present contributes materially to the success. If you had an opportunity to attend one of these representations you would discover that it requires the stage performance to bring out clearly the musical intentions. It is greatly to

*See the excellent "Grieg and His Music" by H. T. Finck, 1909.

†It would seem that according to the date of Ibsen's letter Grieg was mistaken as to the year. It must have been 1874.

be regretted that the local coloring and the philosophical tone of much of the dialogue present a great obstacle to the success of Ibsen's work outside of Scandinavia. In Paris, where it was staged a few years ago, the music (played by the *Lamoureux Orchestra*) had a colossal success, but Ibsen was not understood. In Berlin, last year, the work was simply a failure. And yet I hold it to be Ibsen's greatest creation. In the fatherland it will always be considered a monument to him and keep its place on the stage even as a folk play."

The following synopsis of the play is given by Mr. Finck in his book:

Peer Gynt is a rough Norwegian peasant youth, who, in the first act, drives his mother Aase (Ohse) to distraction by his fantastic talk and ruffianly actions. His dream is to become emperor of the world. Everybody dreads and avoids him. He hears that the beautiful Ingrid is to be married, goes uninvited to the wedding and carries the bride into the mountain wilderness. The next day, deaf to her laments, he deserts her, after taunting her with not having the golden locks or the meekness of the tender-hearted Solvejg (Solvigg), who, at the wedding, loved him at sight, notwithstanding his ruffianly appearance and behaviour. After diverse adventures, Peer finds himself in the Hall of the Mountain King, where he is tortured by gnomes and sprites, who alternate their wild dances with deadly threats: he is rescued at the last moment by the sound of bells in the distance, which make the hall of the goblins collapse. Then he builds a hut in the forest, and Solvejg comes to him on her snow-shoes of her own free will. Weeping, she tells him she has left her sister and parents to share his hut and be his wife.

Happiness seems to be his at last, but he is haunted by the gnomes, who threaten to torment him every moment of his life, whereat, without saying a word to his bride, he leaves her and returns to his mother. Aase is on her death bed, and soon expires in his arms. Later he turns up in Africa, where he has divers adventures. Having succeeded in stealing from robbers a horse and a royal garment, he goes among the Arabs and plays the role of a prophet. He makes love to the beautiful Anitra, daughter of a Bedouin chief, and elopes with her on horseback; but she, after cajoling all his stolen jewels from him, suddenly turns her horse and gallops back home. In the last act, Peer Gynt, after suffering shipwreck on the Norwegian coast, returns to the hut he has built in the forest: there he finds Solvejg faithfully awaiting his return, and dies as she sings the tearful melody known as "Solvejg's Cradle Song."

Some thirty years ago Grieg drew four pieces from his incidental music to "Peer Gynt" and gave them the form of an orchestral suite. These numbers were — "Morning," "Aase's Death," "Anitra's Dance" and "In the Hall of the Mountain King." Much later he published a second Suite which comprised—"Ingrid's Lament," "Arabian Dance," "Peer Gynt's Home-Coming," "Solvejg's Song" and "Dance of the Mountain King's Daughter."

The first performance of the first Suite in America was given by Theodore Thomas, January 24, 1889, at Chickering Hall, New York. It may be remarked that the first performance of Ibsen's play in English took place in Chicago when Richard Mansfield brought it out at the Grand Opera House, October 29, 1906. Grieg's music was played on this occasion.

I. Morning. (*Allegretto pastorale*, E major, 6-8 time) This number was, at the production of the drama in Christiania, played before the fourth act. It had, however, been originally intended for another situation in the piece.

II. Aase's Death. (*Andante doloroso*, B minor, 4-4 time). The movement is scored for muted strings only. It is played before the third act of the drama as a prelude—Aase, the mother of Peer Gynt, dying at the close (Scene II) of the act.

III. Anitra's Dance. (*Tempo di Mazurka*, A minor, 3-4 time). The scene in which this piece is played is in the fourth act. Peer Gynt is in Africa and, lying on cushions, smoking a long pipe and drinking coffee, he watches Anitra and her maidens as they dance before him. The piece is written for strings only and triangle.

IV. In the Hall of the Mountain King. (*Alla Marcia e molto Marcato* B minor, 4-4 time). In the first suite this forms the concluding movement. In the play it figures in the sixth scene of Act II, and includes a chorus, which is, of course, eliminated in the orchestral version.

Symphonic Waltz, Opus 8.

Frederick A. Stock.

Born Nov. 11, 1872, at Jülich.

This work was produced, together with an Improvisation in the fourth concert of the seventeenth season of these performances. On the occasion of this interpretation Mr. Stock, on being requested for a statement concerning the significance of his composition, provided the following, written, as will be seen, in somewhat bantering spirit.

"Some years ago Theodore Thomas played a very meritorious work by Alexander Ritter, which also was called a 'Symphonic Waltz,' and this title made such a deep impression upon the writer of these lines that after that time he contemplated most seriously composing first a 'Symphony' and then a 'Waltz.' But it happened that he was unable to complete the symphony before the commencement of this season, and for this reason he thought it best to combine these two titles and compose something that would suit them both—and the listener as well.

"As to the waltz itself, we don't think that it should stand in need of either comparison or analysis, although it is meant to be symphonic—or at least pretends to be so. It is written in the key of D major and in 3-4 time, just like the 'Beautiful Blue Danube' by Johann Strauss, but the themes are treated in more elaborate fashion. We trust fully what is good in it will make itself felt in true waltz-like fashion—let's say spontaneously; and that its pretentious title will fully protect it against undue or unbecoming popularity.

"Frequently we have been asked to whom the waltz was to be dedicated—a question which until now has not been answered satisfactorily. It is not more than natural that a composer should feel inclined to dedicate all the good things he writes (and in his opinion of course all his things are good, and more than that) to his own beloved self, and so the writer of this waltz had at first intended to do—when the happy thought occurred to him that it would be more appropriate, and also more unique, to dedicate the work under discussion (in whose behalf too much has been said already) 'To all his friends' F. A. S."

The composition was written in the summer 1907, in Chicago, and was given its first production at a concert at Winona Lake, when the Theodore Thomas Orchestra was on tour.

It may be added that the waltz, which was published in 1910, is written for the following orchestra—three flutes (the third interchangeable with a piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, kettle drums, bass drums, cymbals, side drum, triangle, glockenspiel, castagnettes, tambourine, harp and strings.

Overture Solennelle,
"The Year 1812," Opus 49.

Peter Iljitsch Tschaikowsky.

Born May 7, 1840, at Wotkinsk.
Died Nov. 6, 1893, at St. Petersburg.

According to letters written by Tschaikowsky to Nadeshda von Meck in the Autumn of 1880, the overture, "1812," was composed as the result of a commission given by Nicholas Rubinstein to Tschaikowsky to write a festival overture for the Moscow Exhibition. It is stated, however, by Kashkin, that the work was composed for the consecration of the new Cathedral of the Saviour, at Moscow. In addition to the ecclesiastical ceremonies it was planned to hold a festival in which should be commemorated the events of September 7, 1812, on which day the advance of the army of Napoleon at Borodino was so hotly disputed by the Russians that nearly eighty thousand men were killed or wounded. This engagement has always been considered by the Russians as a victory for their arms, and the erection of the church in Moscow was intended to serve as an outward glorification of it. It was proposed to perform the overture in the square facing the cathedral with an immense orchestra, and cannon were to be fired by an electric connection placed on the conductor's desk.

Tschaikowsky finished the overture at Kamenka in 1880.

"You can imagine, my dear friend," he wrote, October 22nd, to Nadeshda von Meck, "that recently my Muse has been very benevolent when I tell you that I have written two long works very rapidly; a Festival Overture

for the exhibition and a Serenade in four movements for string orchestra. The overture will be very noisy. I wrote it without much warmth of enthusiasm, therefore, it has no great artistic value."

On June 29, 1881, Tchaikowsky wrote to Eduard Napravnik, conductor of the symphony concerts of the Imperial Musical Society at St. Petersburg:

"Last winter, at N. Rubinstein's request, I composed a Festival Overture for the concerts of the exhibition, entitled 'The Year 1812.' Could you possibly manage to have this played? If you like, I will send the score for you to see. It is not of great value, and I shall not be at all surprised or hurt if you consider the style of the music unsuitable to a symphony concert."

It would seem that Napravnik declined the overture, and if we are to believe a statement in Mrs. Newmarch's edition of Modest Tchaikowsky's "The Life and Letters of Peter Iljitsch Tchaikowsky" (1906), the first performance of "The Year 1812" took place as late as August 20, 1882, at the sixth symphony concert of the Art and Industrial Exhibition at Moscow. The concert was made up entirely of Tchaikowsky's works, his violin concerto being played on that occasion for the first time in Russia. The Cathedral of the Saviour had been dedicated in the summer of 1881.

The overture obtained considerable success when Tchaikowsky took it with him on his tour in Germany in 1888; but this enthusiasm for the work did not meet with the approval of its composer. "I considered, and still consider," he wrote in his diary, "my overture, '1812,' to be quite mediocre, having only a patriotic and local significance which made it unsuitable for any but Russian concert rooms."

The overture is scored for the following orchestra: two flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two cornets à piston, two trumpets, three trombones, tuba, three kettledrums, bass drum, side drum, cymbals, triangle, tambourine, two large bells, cannon, bells, a brass band (*ad libitum*) and strings.

(*Largo*, E. flat major, 3-4 time.) The theme of the Introduction is drawn from a Russian hymn, "God, Preserve Thy People," the opening portion being announced by the lower strings. The oboe plays a melancholy phrase; there is a hastening of the time leading into an *Andante*, in which is heard the beat of the side drum and the fanfare of horns and woodwind. This section is succeeded by the main movement (*Allegro giusto*, E flat minor, 4-4 time), in which the impetuous material is supposed to represent the Battle of Borodino. Fragments of the Marseillaise are heard in the brass, and after much stormy development the second theme is brought forward by the strings in octaves. A section of this is based on a folk song from the Government of Novgorod. The Development sets in, with continual suggestions of the Marseillaise occurring in it. The Recapitulation appears in the full orchestra *fff*. The second theme quickly follows the first, now in E flat major. There is a long organ-point with the Marseillaise above it ever increasing in strength. Finally the Coda is reached, its material opening *fff* with the theme of the Introduction. The time changes to *Allegro vivace*, and over the fanfares, originally heard at the beginning of the overture, there is thundered by the brass the theme of the Russian national hymn.* With this material the work comes to its conclusion

*This was the composition of Alexis Lwow (1799-1871), who wrote it in 1833 to a text by Schukowski.

EIGHTH PROGRAM

FRIDAY AFTERNOON, DECEMBER 2—2:15.

SATURDAY EVENING, DECEMBER 3—8:15

Soloist: MME. YOLANDO MERO

OVERTURE TO A COMEDY OF
SHAKESPEARE, Opus 15, . . . SCHEINPFLUG

FANTASTIC VARIATIONS,
"Don Quixote," Opus 35, STRAUSS

INTERMISSION

CONCERTO FOR PIANOFORTE, No. 2,
G Major, Opus 44, TSCHAIKOWSKY

ALLEGRO BRILLANTE E MOLTO VIVACE.
ANDANTE NON TROPPO.
ALLEGRO CON FUOCO.

FINALE FROM "Das Rheingold," WAGNER

Overture to a Comedy of Shakespeare, Opus 15.***Paul Scheinpflug.***

Born September 10, 1875, at Loschwitz.

The performance of this overture at the sixth concert of last season gave to its composer his first representation on the programs of these concerts. Paul Scheinpflug cultivated an abiding affection for music at an early age. The gift of a cheap violin, presented to him at Christmas, filled him, as a boy, with longings and ambitions that later found realization when a few benefactors—Scheinpflug's parents had died during his infancy—sent him to Dresden Conservatory to develop his artistic gifts. "I did not study music alone," said Scheinpflug to his biographer, Franz Dubitzky,* "but I sought to make perfect my general culture, and I did this with tenacious energy."

The study of composition was pursued under the direction of Felix Draeseke and F. Braunroth. It would seem that the views of these teachers and of their pupil concerning artistic discipline diverged to such an extent that alienation resulted, and Scheinpflug left the Dresden Conservatory to carve out a career for himself in the world. He had not only matured his gifts for composition at Dresden, but Scheinpflug had acquired considerable skill as a violinist and pianist. In 1897 he accepted a position as violinist in the quartet maintained by a Russian prince at Daszew, in the government of Kiev. Scheinpflug remained here one year, passing from thence to Roumania, to Bukowina, to Hungary, and back to German soil. In Bremen he obtained a position as violinist and assistant conductor in the town orchestra. Scheinpflug also became one of the members of the Philharmonic Quartet. Having lived in Bremen as composer and player and as teacher, Scheinpflug has recently left that city to take up the conductorship of the Königsberg Orchestra.

The "Overture to a Comedy of Shakespeare" was given its first production at a Philharmonic concert at Bremen in January, 1909, Scheinpflug directing the work. Wider attention was attracted to it by a performance at the orchestral concert of the Allgemeine Deutsche Musikverein at Stuttgart, June 5, 1909. Since that time the overture has been heard in many German cities. The first

*See "Paul Scheinpflug," by Franz Dubitzky, in "Monographien Moderner Musiker," Leipzig 1907.

performance in America was given by the Boston Symphony Orchestra, under the conductorship of Max Fiedler, January 22, 1909. It was first produced in England by the Queen's Hall Orchestra (Promenade Concert) by Henry J. Wood, September 16, 1909.

Scheinpflug has given no indication as to which comedy of Shakespeare his overture depicts in tone. It may, however, be mentioned that the composer's friend, Dr. Gerh. Helmers, hints at a connection between Scheinpflug's work and Shakespeare's "Twelfth Night, or What You Will."

The overture is scored for three flutes (piccolo), two oboes (the second oboe is interchangeable with English horn), English horn, clarinet in D, two clarinets in A, three bassoons (the third bassoon interchangeable with double bassoon), four horns, three trumpets, three trombones, tuba, three kettledrums, bass drum, cymbals, triangle, glockenspiel, strings.

After eight introductory measures (*Allegro con spirito*, E major, 2-4 time), the principal theme is set forth by the bassoon, a *staccato* accompaniment being given to it by the violins:

No. 1.



After this idea has been worked over for forty-three measures its continued development is interrupted by a short episode given to the flutes over a trill in the clarinet and bassoon, and *pizzicato* notes in the second violins. The second theme appears in the clarinet—B major—the violas accompanying with a rhythmical figure:

No. 2.



The theme is canonically repeated (violoncellos and first violins). After treatment of this material a new section is introduced (*Allegretto grazioso*, C major, 4-4 time), its theme being drawn from an old English melody from the Fitzwilliam Virginal-Book.* The tune is set forth by the woodwind, beginning with the English horn:

*In a synopsis of the thematic material for the overture sent by Scheinpflug to the *Signale für die Musikalische Welt* on the occasion of the performance of his work at Stuttgart, the composer stated that the tune was the creation of Giles Farnaby, and that he had drawn it from the Fitzwilliam Virginal-Book (Breikopf and Härtel). This collection of virginal music, now in the possession of the Fitzwilliam Museum at Cambridge, contains 291 pieces by English composers of the 17th century. The works of these men—Dr. John Bull, William Byrd, Giles and Richard Farnaby, Orlando Gibbons, Thomas Morely and others—are copied into the volume of 418 pages in the next hand of some 17th century music lover. Forty-six of the pieces are by Giles Farnaby, and five are described as having been "set" by him. That which Scheinpflug employed for his overture is the "Meridian Alman." The Alman or Almain was an old dance in rather slow tempo, of stately character.

No. 3.



Following development of this section there appears a new theme (*Con gravità*) of march-like character, given out *ff* by the trumpet. There are suggestions of the opening theme of the overture, and the Recapitulation appears with the principal subject in the bassoon, the clarinet playfully accompanying it in contrary motion. The second theme is sung by the horn and solo 'cello and solo viola, with a counter subject *scherzando* in the woodwind.

The Coda (*Con brio e fuoco*) with which the overture concludes, combines this second theme with the old English tune in the deeper instruments.

"Don Quixote," Fantastic Variations on a Theme of Knightly Character, Opus 35.

Richard Strauss.

Born June 11, 1864, at Munich.

This work—the full title of which runs—"Don Quixote" (Introduction, Theme with variations and finale). Fantastic variations on a theme of Knightly character"—was begun at Munich in 1897 and was brought to completion Dec. 29, 1897 in the same city.

The first performance of the composition took place at the tenth Gürzenich subscription concert in Cologne, March 8, 1898. Dr. Franz Wüllner was the conductor, and as the score and the orchestral parts did not appear in print until the following September the piece was played from manuscript. An important feature of "Don Quixote" is the part for a solo violoncello, which is associated with the character of the Knight. The interpreter of the violoncello part at the first performance was Friedrich Grützmacher. Ten days later a second performance of the Variations took place at Frankfurt under the direction of Strauss himself. The first performance of "Don Quixote" in America was given at these concerts January 7, 1899. Theodore Thomas was the conductor, and the violoncello solo was played by Bruno Steindel.

The work is dedicated "to my friend Joseph Dupont."

Strauss' "Don Quixote" is scored for the following large orchestra—two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, three bassoons, double bassoon, six horns, three trombones, tenor tuba, bass tuba, kettle drums, cymbals, bass drum, side drum, triangle, tambourine, a wind machine, harp and strings.

In connecting the variations with the story of Cervantes it should be stated that few explanations of the music stand in the printed score, but in a piano arrangement certain notes are inserted by which the intentions of the composer are made evident. Moreover, Strauss himself, when the work was first performed, provided a general explanation of his music which was inserted in the program. Later an elaborate analysis of "Don Quixote" with numerous and sometimes exceedingly subtle elucidations of the musical contents was issued by Arthur Hahn in Schlesinger's *Musikführer*. How far these interpretations were inspired by the composer of the work it would be difficult to say.

Introduction (*Mässiges Zeitmass*, D major, 4-4 time). Don Quixote is deeply engaged in the reading of old romances of Knightly chivalry. "In the end" says Thomas Skelton* in his translation of the work by Cervantes "through his little sleep and much reading he dried up his brains in such sort as he lost wholly his judgment. His fantasy was filled with those things that he read, of enchantments, quarrels, battles, challenges, wounds, wooing, loves, tempests, and other impossible follies."

The opening section may be taken to represent the foreshadowing of Don Quixote, the knight errant, and of chivalry in general:

No. 1.



He beholds Dulcinea, the ideal woman (oboe melody, accompanied by harp).

No. 2.



In imagination he sees her attacked by giants (brass, muted):

*Skelton's translation of Cervantes' romance was made in 1612-20 and was the first brought out in any foreign language. Since then the work has appeared in every European tongue.

No. 3.



The brain of Don Quixote becomes by degrees more and more clouded. Strange harmonies suggest his growing insanity. The music becomes wilder, there is a glissando in the harp ending in a shrill discord *fff* and Don Quixote has become quite mad. He determines on a life of chivalry.

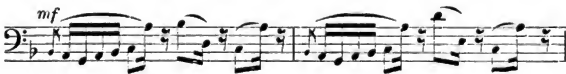
Theme. (*Mässig*, D minor, 4-4 time). A solo violoncello announces the Don Quixote theme:

No. 4.



Note that its character is derived from the opening material of the Introduction: The tenor tuba and bass clarinet bring forward the theme of Sancho Panza, but this is later associated with a solo viola:

No. 5.



Var. I. (*Gemächlich*, D minor, 4-4 time). Don Quixote (solo violoncello) and Sancho Panza (Bass clarinet) set out on their travels:

No. 6.



The former is inspired by the Ideal Woman, Dulcinea—note the "Ideal Woman" motive in the strings and woodwind. The Knight sees some windmills and sets out to attack them. The wind springs up and Don Quixote is knocked down by the sails (glissando in harp and *fff* beat of kettle drum).

Var. II. (*Kriegerisch*, D major, 4-4 time). The battle with the sheep. A theme of pastoral character in the wood-wind with imitations of the bleating of sheep in the muted brass. Don Quixote charges and routs the enemy.

Var. III. (*Müssiges Zeitmass*, D major, 4-4 time). Don Quixote and the squire converse. The latter doubts the value of the chivalrous life; Don Quixote reassures him, discourses ardently upon the ideal, upon knightly fame (No. 1) but Sancho Panza sees more virtue in comfortable existence. Finally the Knight loses his temper and bids the retainer hold his tongue.

Var. IV. (*Etwas breiter*, D minor, 4-4 time). Don Quixote and his companion continue their march. A band of pilgrims draws near, chanting a hymn. The Knight is convinced that these are desperate villains and must be attacked. But the penitents are by no means content to be smitten without smiting in their turn. They knock Don Quixote senseless, and having administered this punishment, go on their way singing as before. Sancho much perturbed at the sorry fate that has overtaken his master, breaks into a cry of joy when he perceives Don Quixote shows signs of returning life. Having brought the Knight to recovery the Squire lies down by his master's side and goes to sleep.

Var. V. The Knight's Vigil. (*Sehr langsam, frei declamirend, sentimental im Vortrag*, D minor, 4-4 time). Don Quixote, believing that a true Knight does not sleep in time of danger, keeps watch while his squire is slumbering. As he paces to and fro the Knight breathes protestations to Dulcinea, his ideal. Note, in the following quotation, the Dulcinea motive in the horn—

No. 7.



A cadenza for harp and muted violins leads to a passage intended to express Don Quixote's rapture as he thinks of his beloved.

Var. VI. A common peasant-woman comes along (wood-wind and tambourine)—

No. 8.



and Sancho Panzo, who is possessed of a mild contempt for his master's mad delusions, asserts that the wench is his ideal, Dulcinea. Don Quixote is horrified, incredulous; but the squire insists that Dulcinea stands before him. Don Quixote is indignant, but a sudden realization that some magic has changed his ideal woman siezes upon him and he vows vengeance.

Var. VII. (*Ein wenig ruhiger als vorher*, D minor, 8-4 time.) The Ride through the Air. Don Quixote and Sancho are seated, blindfolded, on their wooden horses, which, in their imagination, are to carry them through the air:

No. 9.



They believe themselves to be rushing through the clouds, the wind whistling in their ears (Note the chromatic passages in the flutes and piccolo and the exercises of the wind machine). Suddenly their progress is stopped (long held note in the bassoons). Wondering as to their whereabouts the two men perceive that they have never left the ground. The continually repeated D in the double basses and kettle drum signifies this circumstance.

Var. VIII. The voyage in the Enchanted Boat. Don Quixote discovers an old boat stranded on the shore of a river. He is convinced that some secret power has designed its presence there to permit him to rescue some drowning person. He and the Squire hastily embark, but the boat capsizes and they are forced to swim ashore. There is mutual recrimination but both finally join in a prayer of thanksgiving (religioso in woodwind and horns) for their deliverance from death.

Var. IX. The Combat with two Magicians. (*Schnell und stürmisch*, D minor, 4-4 time.) Don Quixote is again mounted on his faithful horse, eager for new adventures. Soon two gentle, inoffensive priests come into sight, mounted on their mules. The Knight sees in them the baleful magicians who have played so many tricks upon him. He sets his charger against the two priests, who, astonished and terrified, take refuge in flight.

Var. X. (*Viel breiter*, D minor, 4-4 time.) Don Quixote meets in battle the Knight of the White Moon whose armor conceals one of his friends. The Knight of the White Moon hopes to cure Don Quixote of his delusions and to put an end to his absurd adventures. He makes it a condition of knightly combat that the vanquished shall do the bidding of the victor. The two meet in terrific battle, and Don Quixote is hurled to the ground. The Knight of the White Moon says, as he holds his lance's point above the fallen adversary's visor, 'You are vanquished, Knight, and a dead man if you confess not according to the conditions of our combat.' Don Quixote all bruised and amazed, without heaving up his visor, as if he had spoken out of a tomb, said, 'Dulcinea del Tobosco is the fairest woman in the world, and I the unfortunatest Knight on earth; and it is not fit that my weakness defraud this trust; thrust your lance into me, Knight, and kill me, since you have bereaved me of my honor.' 'Not so truly,' quoth he of the White Moon, 'let the fame of my Lady Dulcinea's beauty live in her entirety; I am only contented that the grand Don Quixote retire home for a year, or till such time as I please, as we agreed, before we began the battle.'

And Don Quixote picks himself up from the ground, his soul full of anguish at his defeat. He determines to become a shepherd. (Note the pastoral theme in the English horn, which had previously figured in the second variation.) By degrees he realizes that he has been pursuing shadows, his reason begins to clear and he finally attains health and sanity.

Finale. The death of Don Quixote. (*Sehr ruhig*, D major, 4-4 time.) The motive typical of Don Quixote, played by a solo violoncello, is set forth peacefully. In his last words the Knight speaks of his recollections of past dreams, illusions that have faded into nothingness. He is seized with chills (reiterated notes in muted strings). Death is at hand.

"The notary was present at his death and reporteth how he had never read or found in any book of chivalry that any errant Knight died in his bed so mildly, so quietly, and so Christianly as did Don Quixote. Amidst the wailful plaints and blubbering tears of the bystanders, he yielded up the ghost, that is to say, he died."

**Concerto for Pianoforte, No. 2,
G Major, Opus 44.**

Peter Iljitsch Tschaikowsky.

Born May 10, 1840, at Wotkinsk.
Died Nov. 6, 1893, at St. Petersburg.

Tschaikowsky began the composition of his second piano concerto at the end of 1879. "The sketch of my concerto is finished," he wrote to Nadeshda von Meck, Dec. 15, 1879, "and I am very pleased with it, especially with the Andante." Much of the work was written at Paris.

The first public performance of the work did not take place until May 30, 1882, when Tschaikowsky's pupil and friend Tanciew played it at the first symphony concert, given in the hall of the Art and Industrial Exhibition at Moscow. Anton Rubinstein was the conductor. The concerto the Russian master dedicated to Nicholas Rubinstein who had been his counselor and friend for many years. To this pianist the first piano concerto had also been inscribed, but in a moment of irritation Nicholas Rubinstein had, when Tschaikowsky played the work to him for the first time, given an opinion not merely unfavorable but had shown some temper in his adverse criticism. Tschaikowsky was much hurt by the attitude of his friend and he erased the name of Rubinstein from the title page of his manuscript and substituted a dedication to Hans von Bülow. The concerto has the orchestral accompaniment scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums and strings.

I. (*Allegro brillante e molto vivace*, G major, 4-4 time.) The orchestra, *forte*, announces the opening of the principal theme, this being taken up at the eighth measure by the piano. The flute works over the first measure of this subject, the piano accompanying with arpeggios. Passage work for the solo instrument unaccompanied and ending in chords repeated *fff* leads to the second theme, the first section of which is set forth, as in a duet, by the clarinet and horns in E flat major, the strings playing a tremolo accompaniment. Eleven bars later the solo enters with a second section of the theme, which is then developed. There is an *accelerando* and the orchestra and piano suggest the figure of the first subject. A *tutti* enters *ff* in which the first division of the second theme is worked over. The second division

is then developed, especially by the piano. After running passages for the solo instrument alone a *fortissimo* section follows in which a subject, not unsuggestive of the first theme, is accompanied with brilliant octave passages in the piano. The latter brings forward the second theme (second division of it) in diminution. A cadenza-like section for the solo instrument unaccompanied leads into the Recapitulation, in which the principal subject is given to the orchestra *ff*. The two divisions of the second theme now appear in B flat major. A brilliant coda concludes the movement.

II. (*Andante non troppo*, D major, 3-4 time.) Two solo instruments—a violin and violoncello—divide with the piano the chief interest of the movement. An introduction, partly orchestral and partly for the piano, leads into the theme of the movement given out by the piano alone. The solo violin repeats the subject, with the solo violoncello playing a second part and the piano accompanying with light and *pianissimo* chords. The greater portion of the material of the movement is worked out by these two stringed instruments. A short cadenza for the piano leads to a passage (tremolo in the strings) which serves as a coda.

III. (*Allegro con fuoco*, G major, 2-4 time.) The principal theme begins at once in the piano part, the strings playing the accompaniment, *pizzicato*. This material is worked over at some length and is succeeded by a transitional section in what a strongly marked dotted figure is given to the solo instrument, the strings playing a similarly dotted figure in the accompaniment. This is taken up by the wood-wind (octave passages in the piano) and leads to the second theme in G major, first heard in the solo instrument unaccompanied and later repeated by the strings. It is developed, and following passages in sixteenth notes in the piano part, and afterward in the orchestra, the Recapitulation sets in with the principal subject in the solo instrument, as before. The transitional passage leads into the second subject in F major, given as in the first part of the movement, to the piano. A general pause leads to a coda (*Poco più mosso*) which concludes the work.

Finale from "Das Rheingold."

Richard Wagner.

Born May 22, 1813, at Leipzig.
Died Feb. 13, 1883, at Venice.

Wagner began the poem of "Das Rheingold" in 1852. The following year he commenced work on the music, and the composition came to its completion in January, 1854.

"Well, Rheingold is done," the composer wrote to Liszt, January 15. "With what faith, with what joy, I began this music! In a real frenzy of despair I have at last continued and completed it. Alas, how I, too, was walled in by the need of gold. Believe me, no one has ever composed like this; I fancy my music is fearful; it is a pit of terrors and grandeurs."

Owing to the impatient desire of Ludwig II, King of Bavaria—an ardent Wagnerite—to hear the two music-dramas, "Das Rheingold" and "Die Walküre," a performance of the first named work was arranged for at Munich opera house, September 22, 1869.

The king directed that Wagner's intentions should be obeyed to the last letter, and a sum of 60,000 florins was laid out upon the scenery alone. Von Perfall, the Intendant of the Royal Opera, proved incompetent to fulfil the duties which devolved upon him. The mechanical scenery refused to work; there were endless squabbles between the singers. Hans Richter was to have conducted; but seeing how hopeless was the condition of affairs he declined to have anything to do with the production. Efforts were made in turn to induce Lassen, Bülow, Klindworth, Saint-Saens to come to the rescue. All refused. Finally Franz Wüllner consented to direct the performance, and the music-drama came to its first hearing September 22, 1869; but the artistic worth was far from satisfactory. "I have not learned the details," wrote Wagner of these Munich performances, "as my friends understand that my feelings must be spared."

The story of "Das Rheingold" is concerned with the treasure of gold that, having been given into keeping of the Rhine maidens, is stolen by the Nibelung dwarf, Alberich, who had been told by the mocking Rhine daughters that only he who forswore love could obtain possession of the treasure, which, if fashioned into a ring, would confer unlimited power on its owner. Wotan, in order to assure himself of a secure place from which he can govern the world, has had a marvelous citadel built for himself and the gods by the two giants, Fasolt and Fafner, to whom he has promised Freia, the goddess of youth and beauty. When the giants arrive to claim their payment Wotan temporizes. He had sent Loge round the world to discover something that the giants would take instead of the goddess, and the messenger returns even as Fasolt and Fafner are demanding Freia. Loge narrates the story of Alberich, who had stolen the Rheingold and fashioned it into a ring that conferred endless power on its owner. The giants are filled with the desire to obtain this ring, and they agree to renounce their claims to Freia if Wotan will wrest it from Alberich and give it into their possession. Wotan obtains the Rheingold by cunning, but in his wrath Alberich curses the ring, and all who may possess it. Not joy shall it bring; but only pain, and fear, and death. In the fourth and last scene of "Das Rheingold" the giants are given possession of the ring. The curse begins to work. Fafner and Fasolt quarrel for the possession of the treasure, and the later is slain. Horror falls on the onlooking gods, and to clear the air Donner conjures up a thunderstorm. As the clouds disappear a rainbow, blindingly radiant, is seen to stretch from the valley to Wotan's castle, Walhalla, which, illumined by the evening sun, gleams with scintillating brilliance. It is at this point that the excerpt heard to-day begins.

Wotan hails the citadel, and led by Wotan and Fricka, the gods pass slowly to Walhalla over the rainbow. From below there is heard the mournful cry of the Rhine maidens lamenting their lost treasure.

NINTH PROGRAM

FRIDAY AFTERNOON, DECEMBER 9—2:15

SATURDAY EVENING, DECEMBER 10—8:15

Soloist: MR. PAULO GRUPPE

SUITE, "Die KönigsKinder," HUMPERDINCK

PRELUDE.

RUIN-DEATH—A MINSTREL'S LAST SONG.

HELLAFEST AND CHILDREN'S DANCE.

SYMPHONY, No. 1, G Minor, KALINNIKOW

ALLEGRO MODERATO.

ANDANTE COMMODAMENTE.

SCHERZO.

ALLEGRO MODERATO.

(First performance in Chicago)

INTERMISSION

CONCERTO FOR VIOLONCELLO,

A Minor, Opus 129, SCHUMANN

NICHT ZU SCHNELL.

LANGSAM.

SEHR LEBHAFT.

OVERTURE, "Liebesfrühling,"

Opus 23, GEORG SCHUMANN

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO PRESS

*Suite, "Die Königskinder."**Engelbert Humperdinck.*

Born Sept. 1, 1854, at Siegburg.

Humperdinck obtained his first musical education at the Conservatory of Cologne, which institution he entered in 1872 upon the advice of Ferdinand Hiller. The years of the composer's studentship were brilliant. Humperdinck won in 1876 the Mozart prize, which gained him admission to the Royal School of Music at Munich, in which he entered the composition classes as a pupil of Lachner and Rheinberger. He carried off the Mendelssohn prize in 1879, and this took him to Italy, in which country he met Richard Wagner, whose influence and indirect teaching went far to shake the foundation of artistic conservatism which had been so carefully laid and built upon by Lachner and Rheinberger.

Humperdinck had scarcely returned from his two years' stay in Italy when he determined to enter himself as a competitor for the Meyerbeer prize, worth, in round numbers, some \$2000.*

The good fortune which had attended him when he had competed for the previous prizes again waited on Humperdinck when he submitted his composition to the judges in the Meyerbeer competition. The winning of this prize took him again to Southern Europe,

*The Meyerbeer prize was founded by a bequest made by Meyerbeer. The composer directed that the prize should be competed for by German composers under 28 years of age, and that they should spend in study six months in Italy, Paris, Vienna, Munich and Dresden. It is a stipulation of competition that the students should be drawn from the Berlin Hochschule, the Stern Conservatory, the Cologne Conservatory, and—at an earlier day of the competition—from Kullak's Academy and the private pupils of Adolf Bernhard Marx and Floboard Geyer. The candidates must send in an eight-part vocal fugue, an overture for full orchestra and a dramatic cantata. He who obtains the prize must submit, as proof of his industry, portions of an opera, an oratorio, and some symphonic movement or an overture. The following have been winners of the Meyerbeer prize: 1867, Wilhelm Clausen; 1871, Julius Ruths; 1874, Otto Dorn; 1877, Arnold Krug; 1881, Engelbert Humperdinck; 1897, Bernhard Köhler 1901, Felix Nowowiejski.

The Mozart Prize was founded in 1838 through the efforts of the Frankfurt "Liederkrantz." Its capital amounts at this time to 214,000 marks. Adolf Weidig, of Chicago, was a winner of the prize in 1888.

and, among other countries, Humperdinck visited Spain. At this time he accepted a position as teacher in the Barcelona conservatory where he remained from 1885 until 1887. Returning to Cologne, Humperdinck was offered a position in the Hoch Conservatory at Frankfurt. For some time the composer lived at Boppard on the Rhine, devoting himself to musical creation, but in 1900 he became head of the Berlin Meisterschule. Humperdinck is best known to the world as the composer of the fairy opera "*Hänsel und Gretel*," brought out with triumphal success at Weimar, December 23, 1893. He has also composed the fairy plays "*Die Sieben Geislein*" (1897), "*Dornröschen*" (1902); the comic opera "*The Forced Marriage*" (1905), incidental music to Shakespeare's "*The Tempest*," "*Winter's Tale*," "*Merchant of Venice*," "*As You Like It*," "*Twelfth Night*" and Aristophanes' "*Lysistrata*." The cantatas of the German master include "*Das Glück von Edenhall*," "*Die Wallfahrt nach Kevelaar*," and his orchestral compositions comprise a symphony in C, a Humoresque for Orchestra and Moorish Rhapsody.

The Suite, "*Die Königskinder*," is drawn from material which formed part of the music to a play of the same name written by Ernst Rosmer—the pseudonym of the poetess Elsa Bernstein—and brought out at Munich, January 23, 1897. Since that time Humperdinck has transformed his work from merely incidental music to a spoken drama, the dialogue of which is interspersed with songs, into an opera, which will receive its first production in New York this season.

The first performance of the work in English took place at the Court Theatre, London, in a version entitled "*The Children of the King*," made by Carl Ambruster and John Davidson, this having been produced October 13, 1897. In this Miss Cissie Loftus was the Goose-girl. In his music to the play Humperdinck made an endeavor to make the tone an integral part of the text by causing it to be set to the spoken words, just as if those words were sung. And in order to do this in the clearest way, he indicated by notes—Humperdinck called them *Sprechnoten*—the exact value of each syllable.

The preludes to the second and third acts were published in 1896, the introduction to the first act the year following. Although the drama with its incidental music was not produced until 1897, the preludes to the first and second acts had previously been heard, for Nikisch interpreted them at a concert of the Berlin Philharmonic Orchestra in October, 1896, and the preludes to the second and third acts in the following month at Leipzig. The first performance of these excerpts from "*Die Königskinder*" given in America took place at these concerts—then held in the Auditorium—December 11 and 12, 1896, Theodore Thomas conducting. On December 10 and 11 the Hellafest was repeated and on this occasion the program bore an explanation of the story of "*Die Königskinder*" which, for the better understanding of the music, is here reprinted:

"The son of a king, having gone abroad to gather experience, finds in the Hellaforest a goose-maid, the bewitched daughter of a king. They fall in love, but as she is prevented from escaping by the witch, the prince leaves her in anger. The citizens of Hellabrunn have sent out a fiddler, a wood-chopper and a broom-maker to ask of the witch where they might find a ruler. The witch deceives all but the fiddler with her answer. He recognizes in the goose-girl the child of a king and takes her, saved from the witch's power by prayer, back with him to Hellabrunn. As she enters the city she finds the beloved prince disguised as a beggar. The people of Hellabrunn, who expected the new ruler to come in royal state, drive both from the city. Discord now reigns in the town. The innocent children, however, who have intuitively divined the injustice of their parents' deed, hover about the forest in search of the exiles. The prince, famished, carrying the goose-maid in his arms, reaches the hut which was formerly the witch's home. He gives to the wood-chopper who happens to be there his crown for a loaf of bread. But the loaf is a poisoned one left by the witch. When the fiddler arrives with the children, to whom he has shown the way, he finds the prince and the goose-maid clasped in each other's arms—dead."

I. The Prelude—entitled "The King's Son"—is scored for the following orchestra: Two flutes, piccolo, two oboes, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, tuba, kettledrums, cymbals, triangle and strings. The work is, as to form, freely constructed. There is no introduction, but the movement starts at once (*Mit Feuer*, E flat major, 12-8 time) with a motive *ff* in the horns which is, in the drama, associated with the Prince. A vivacious theme is taken up by the full orchestra and developed for some thirty measures, the "Prince" motive being contrapuntally woven into much of the material. A theme (*Etwas breiter*) of march-like character follows *ff*, the principal motive of the work being again in evidence in the brass. This is, in its turn, succeeded by a more expressive melody given to the clarinet, the "Prince" motive accompanying it in the violas. The next idea to be presented appears in B flat major by the first violins (triangle stroke on the first beat), a motive associated with the Minstrel. There is a *diminuendo*. A short phrase for the brass, its last chord being held *pianissimo*. A modification of the "Prince" motive (in the second violins) follows, and over this there is heard, some twenty measures later, a melody in the oboe, this being worked over at considerable length in other instruments or in other combinations of instruments. The employment of this material and of material that had been presented before brings the Prelude to a brilliant close.

II. This movement entitled "Verdorben-Gestorben" (Ruin-Death), is the prelude to the last act of the drama and it includes a section entitled "The Minstrel's Last Song," which, at the produc-

tion of the play, was sung by the Minstrel himself as the curtain rises upon the scene. The movement is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, tuba, kettledrums, harp and strings. It opens (*Langsam*, B flat minor, 6-8 time) with sustained introductory material in the wind instruments alone, the muted strings entering later. The theme of the movement appears first in an expressive solo for the oboe, accompanied by a triplet figure in the strings. Much use is made later of a little figure in the third measure following the opening of this theme, this being worked over with some elaborateness, especially in the strings. A slackening of the tempo and a *diminuendo* leads to the Minstrel's Song set forth by the horns, the close of its opening phrases being filled in by arpeggios of the harp. The song is continued by the strings, and at its close the material of the opening measures of the movement is again suggested, the first measure of the Minstrel's Song being occasionally combined with it. The movement ends with a tranquil coda.

III. "Hellafest" (*Lebhaft*, G major, 2-3 time.) This section of the Suite formed originally the prelude to the second act of the drama. The music is a tonal picture of the gay and bustling scene presented by the citizens of Hellabrunn as they wait expectantly for the return of the emissaries who have been sent to find a prince to rule over them.

The movement contains two important sections. The first, of march-like character, is for the opening four measures, announced by the wood-wind as an introduction to the main theme then presented in vivacious fashion by the full orchestra. A second theme, thirty-three bars later, is given to the wind (subject in the oboe and trumpet), the strings answering it in alternating phrases. The main theme returns *ff* the working over of it, leading into the trio of the piece, entitled "Children's Dance," the subject of which, played by the clarinet, is based on a German folksong. The March-theme which opened the movement returns *fortissimo* and the work is brought to a conclusion by a coda in which the theme of the Children's Dance is brought back with much sonority of instrumentation.

Symphony No. 1, G Minor.

Basil Sergeivich Kalinnikow.

Born Jan. 13, 1866, at Woïna (Orlow).
Died Jan. 11, 1901, at Jalta.

Basil Sergeivich Kalinnikow was the son of an official in the Russian police service, and received his first education at the Orlovsky seminary. His financial condition being, as a young man,

of the most discouraging kind, Kalinnikow journeyed to Moscow in the hope, not only of bettering his fortunes more easily than it would be possible to better them in a small and provincial Russian town, but also to obtain a larger and more comprehensive education in music than that which hitherto he had been able to provide for himself. The young musician first made his way to Moscow in 1884, and he obtained entrance to the Music School of the Philharmonic Society. Here his teachers were Iljinsky* and Paul Ivanowitch Blaramberg.† In 1893 Kalinnikow obtained the position of second conductor at the Italian Opera in Moscow, but he had scarcely held this position for a year when symptoms of tuberculosis of the lungs made themselves apparent. The composer was forced to give up the post which he had obtained and betake himself to the South of Russia in the hope that a milder climate would prevent, or at least delay, the progress along the road of death which so many had trod as he was treading it. From this time forth Kalinnikow devoted himself entirely to composition.

His principal works include two symphonies (G minor and A major); an orchestral suite, and two Intermezzi for Orchestra; two symphonic poems—"Die Nymphen" and "Ceder und Palme;"—Prologue to the Opera "1812;" music to Tolstoi's tragedy "Zar Boris;" "Russalka," ballad for soli, choir and orchestra; a string quartet and a number of songs and piano pieces.

The G minor symphony has been the work which has given its composer the widest fame. It was played with much success at Vienna in 1898, in Berlin the following year and in Paris in 1900.

The symphony calls for the employment of the following instruments: Two flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, triangle, harp and strings.

I. (*Allegro Moderato*, G minor, 2-2 time.) The principal subject begins without introduction in the strings, at the fourth measure a phrase being given out by the horns. A variant of the theme is continued by the flute and clarinet over a syncopated accompaniment in the strings. The second subject makes its appearance in the horns, violas and violoncellos, accompanied by syncopation in the

*Alexander Alexandrovich Iljinsky was born January 24, 1859, at Tsarskoe Selo. His musical studies were made at Berlin under Kullak (piano) and Bargiel (composition). He joined the Moscow school of the Philharmonic Society in 1885 as teacher of theory and composition.

Iljinsky's works comprise three Suites, a symphony, a symphonic Scherzo, a symphonic poem—"Psyche"—Overture to Tolstoi's "Tzar Feodor," Croatian Dances, all for orchestra. He has written music to Sophocles' "Oedipus" and has composed an opera—"The Fountain of Bakhiserai"—besides choral works, a string quartet, songs and pieces for the piano.

†Blaramberg (born September 26, 1841, at Orenburg) was, like many other Russian musicians, first connected with another career than that of music. He was brought up to the life of an official in the Russian civil service, and became the political editor of the Moscow News. When the Moscow Philharmonic School was opened, Blaramberg, always an enthusiastic student of music, joined the faculty as teacher of theory, instrumentation and musical form. He has written music to Orlovsky's drama, "The Vojewode," a symphonic poem, "The Demon," and the operas "Maria von Burgund," "Der Gaukler," "Die Nixe" and "Tuschinzy." Earlier works are a symphonic poem, "The Dying Gladiator" (1882), and the choral works, "Die Heuschrecken" (1879) and "Auf die Wolga" (1880). Blaramberg has also written a symphony and a Scherzo for orchestra.

flutes and clarinets and by occasional *pizzicato* chords in the violins. The theme is taken up by the violins and higher wind instruments. There are suggestions of the first subject in the coda, and following a *ritardando* the exposition is given repetition.

The development concerns itself, after some twenty-five measures of preliminary matter, with extensive working out of the principal theme. The second subject is then developed, following which there appears a fugal treatment of the first two measures of the opening theme, its subject being announced by the second violins.

The Recapitulation presents the principal theme in the oboe and bassoon instead of, as before, in the strings. The latter, however, play the continuing phrase given in the exposition to the horns. The second subject, now in B flat, is played by all the strings, the syncopated accompaniment figure being given to the flutes and clarinets and an added fullness of harmony being supplied by the harp. The coda includes a suggestion of the first subject played by the oboe (syncopated accompaniment in violas and second violins) its last ten measures being played *ff* by the full orchestra.

II. (*Andante commodamente*, E flat major, 3-4 time.) Eleven measures of introductory material in the harp and muted first violins precede the principal theme. Note in this material the curious fifths played by the harp and certain wind instruments. The opening subject is sung by the English horn and violas, at the seventh measure giving way to the clarinet and violoncellos. The key changes to B (*Un poco piu mosso*) and a new melody is heard in the oboe over an accompaniment in the strings and harp. There is a gradually increasing sonority of tone and quickening of the time. The violins play the opening theme on the G string, with the second subject working against it in the flute. This is worked over at some length, and leads to a return to the material heard at the beginning of the movement, this repetition bringing the movement to a tranquil close.

III. Scherzo. (*Allegro non troppo*, C major, 3-4 time.) The principal subject opens at once vigorously in the strings, its second phrase being given to the clarinets and bassoons. This is developed and another idea is thundered out *fortissimo* by the full orchestra, still in C major. The first theme returns and is given further development. The trio (*Moderato assai*) whose subject is given to the oboe, lightly accompanied by the strings, is of contrasting character. The pedal point in the violoncellos—thirty-five measures in length—is worth notice. The return to the material of the first division of the piece is preceded by seven measures of introductory matter in the original time, ending with a descending scale in all the strings and wood-winds. The subject matter is put forward much as in the opening section of the movement.

IV. Finale. (*Allegro moderato*, G major, 2-2 time.) The construction of this movement is of interest, as much of its thematic

material and development is drawn from the subjects in preceding movements. It opens with a statement, in the strings *forte*, of the principal theme of the first movement. An upward scale in the strings and wood-wind leads to the first subject proper, in G major. After twenty measures of this, a second theme appears in the clarinet, lightly accompanied by the harp and strings. There is a *crescendo* and the first subject reappears *ff*, the second subject being also worked over. There is also heard the subject which was the second theme of the opening movement. A long *crescendo* leads to a climax upon which the first subject is vociferated by the brass in augmentation, a shower of eight-note passages rushing against it in the strings and wood-wind. The second subject is played on the G string by the strings. An organ-point on D leads to a climax *ff*, at the height of which the key changes to E flat and the time to 3-2. At this point the brass thunders out the subject of the slow movement. There is a sudden *piano*, and a passage for the first violins is succeeded by a new section (*Allegro con brio*, G major, 2-2 time) in which a lively subject is given out by the strings and wood-wind. In the course of the working over of this, certain portions of former themes are used. The subject of the *Andante* is again vociferated by the brass, and this section brings the symphony to an end.

***Concerto for Violoncello,
A Minor, Opus 129.***

Robert Schumann.

Born June 8, 1810, at Zwickau.
Died July 29, 1856, at Endenich.

This work, a product of Schumann's later years, was sketched in the period of a week—October 10-16, 1850—and its composer occupied himself with the scoring of the orchestral portion of the concerto until October 24. All this work was done at Düsseldorf where Schumann had newly become director of music. At this time, too, he worked upon the E flat symphony (Opus 97), the overture to Schiller's "Die Braut von Messina" and the orchestration of Ruckert's "New Year's Song." It would seem that Schumann was not altogether satisfied with the concerto and that he made revisions;

for in a letter to Dr. Härtel, written as late as November 1, 1852—more than two years after the completion of the work—he speaks of it as being now ready for print, although from a sketch for the program of the tenth Düsseldorf Subscription Concert for May 20, 1852, it is evident that Schumann had meditated a performance then.

The correction of the proofs of the concerto—the work finally appeared in August, 1854—was undertaken by Schumann shortly before the tragic happenings of February 27, 1854, when he endeavored to escape from his inexorable progress to the mad-house by jumping into the river Rhine.

It is not easy to determine the date of the first performance of the violoncello concerto. The first authentic interpretation, of which any account is to be discovered, was made by the violoncellist Ludwig Ebert* at a performance held in the hall of the Leipzig Conservatory to celebrate the fiftieth anniversary of Schumann's birth. This performance took place June 9, 1860.

The orchestral portion of the score calls for the following instruments: Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums and strings.

I. (*Nicht zu schnell*, A minor, 4-4 time.) There are three measures of introduction played by the wind-instruments and one played by the strings after which the solo violoncello begins at once with the principal theme. A tutti leads to the second subject, in C major, the melodious theme of which is given to the solo. There is passage work and development. The Recapitulation presents the subjects much as before, the second theme now appearing in A major. A coda at its conclusion leads without pause into the slow movement:

II. (*Langsam*, F major, 4-4 time.) Most of this division of the work is based on the expressive subject with which it opens in the solo violoncello. A passage in double notes for the solo instrument follows the first melody, the latter immediately succeeding it. The time is quickened (*Etwas lebhafter*) and material of the principal subject of the first movement is introduced. An *accelerando* passage for the solo leads at once into the finale.

III. (*Sehr Lebhaft*, A minor, 2-4 time.) The theme is divided between the orchestra and the solo violoncello. A modulation is made to C major and the solo instrument plays a section based on the opening subject. Passage work and a tutti lead to the second theme which also makes use of a figure heard in the second measure of the opening subject. Development takes place. The Recapitulation begins with the principal subject in the orchestra. The second theme is in A major, and is followed by further working over of the principal subject. There is a cadenza for the violoncello and passage work in triplets, which brings the movement to an end.

*Ebert was born April 13, 1834, at Kladrau in Bohemia. He studied at the Prague Conservatory, and played in various theaters in Bohemia and Germany, finally becoming a teacher in the Cologne Conservatory. He founded the Coblenz Conservatory in 1888. Ebert was from 1875 until 1878 the violoncellist of the Heckmann Quartet.

Overture—"Liebesfrühling."**Georg Schumann.**

Born October 25, 1806, at Königstein.

Georg Schumann's overture was first played under the direction of Nikisch at one of the Philharmonic Concerts in Berlin, April 1, 1901. On this occasion it was named "Frühlingsfeier" and the writer of the program analysis—evidently inspired by the composer—asserted that the music was intended not only to portray the exultation of nature, awakened and blossoming in Spring, but—and this much more—the dawn of joy in the hearts of men and the rapture that springs from the awakening of love. Before the overture was published in the year of its production, Georg Schumann withdrew the symbolism of his work by giving it its present title.

Georg Schumann obtained his first education in Dresden, but in 1881 he entered the Conservatory of Leipzig as a pupil of Reinecke, Jadassohn and Zwintscher. The musical impulses of the young composer were, however, encouraged at a much earlier period. His grandfather was the cantor of the church at Königstein and Schumann's father was music director and conductor of the small orchestra which was the pride of the little town. The boy obtained, even at the age of four, an insight into musical things by reason of his constant attendance upon the artistic activities of his father and grandfather. Much of his interest in orchestral composition was the result of experiments with instruments which were the property of his paternal parent. Young Schumann made a practical acquaintance with the kettle-drums, flute, double-bass, horn and clarinet, and he had been given lessons in piano playing by his father long before it was thought necessary to send the boy to Dresden to obtain systematic instruction.

Schumann's progress in the musical career was, upon leaving the conservatory of Leipzig, rapid. He conducted the Dantzie Gesang Verein from 1890 until 1896. He was called, in the latter year, to direct the Bremen Philharmonic Orchestra, a position which he held until 1900, when he moved to Berlin as the conductor of the Berlin Singakademie in succession to Blumner.

Georg Schumann's works for orchestra comprise: "Aus der Karnevalszeit" (Suite for orchestra) opus 22; Symphonische Variationen über "Wer nur den lieben Gott lässt walten," opus

24; "Liebesfrühling" overture, opus 28; Variationen und Doppelfuge über ein lustiges Thema, opus 30; Serenade, opus 34; Symphony, opus 42; Overture zu einem Drama, opus 45.

The overture is scored for two flutes and a piccolo, two oboes, two clarinets, two bassoons and a double bassoon, four horns, two cornets and two trumpets, three trombones and a tuba, kettle-drums, triangle, cymbals and strings. The sonata form is clearly outlined in the construction of the work. The principal subject—*Allegro con anima*, G major 6-8 time—is heard in the violoncellos, a palpitating figure in the wood-winds accompanying it. The second subject in D major is announced by the clarinet (*un poco tranquillo*). These materials are then given development and the usual recapitulation brings the work to a conclusion.

TENTH PROGRAM

FRIDAY AFTERNOON, DECEMBER 16—2:15

SATURDAY EVENING, DECEMBER 17—8:15

BEETHOVEN ANNIVERSARY

Soloist: **MR. ERNEST HUTCHESON**

OVERTURE to "Fidelio."

CONCERTO for Pianoforte, No. 3, C Minor.

INTERMISSION

SYMPHONY No. 7, A Major, Opus 92.

POCO SOSTENUTO—VIVACE.

ALLEGRETTO.

PRESTO.

ALLEGRO CON BRIO.

Ludwig van Beethoven

Born December 16, 1770, at Bonn.

Died March 26, 1827, at Vienna.

Overture to "Fidelio."

Beethoven's opera "Fidelio" was, in its original form, composed in 1805. The story of the work was adapted from the French of Jean Nicolas Bouilly, who wrote it as an "historical fact" under the title of "Leonore, ou l'amour conjugal." This piece was first taken in hand by Pierre Gaveaux* who converted it into an opera which came to its first representation on February 19, 1798, at the Opera-Comique in Paris. The opera was printed and published by Simon Gaveaux, the composer's brother, an undertaking probably warranted by the success of the piece which, according to the *Journal de Paris*, was "complete and universal." It is certain that this success was noised abroad, and that it induced another composer—Ferdinando Paer—to look with a favorable eye on the libretto. Paer was an Italian, but from 1801 till 1806 he was Capellmeister at Dresden, for the opera of which city he composed "Leonora, ossia l'amor conjugal." This came to its production on October 3, 1804. Yet another setting preceded or was contemporaneous with Beethoven's. In 1805 Simon Mayr (the teacher of Donizetti) brought out his "Leonore" at Padua. Beethoven's opera appeared the same year, the text having been arranged by Joseph Sonnleithner, an accomplished music lover connected with the court theatre at Vienna. The text had been given to Beethoven in 1804, and the composer labored industriously at the score the following summer during his sojourn at Hetzendorf. Upon his return to Vienna the opera was so far advanced that rehearsals were begun, and the pro-

*Pierre Gaveaux (1761-1825) was a singer as well as a composer. He had been taught by Franz Beck at Bordeaux, and in his twenty eighth year had gone to Paris where, in the Feydeaux Theatre, he sang for many years. Gaveaux wrote over thirty operas. Toward the latter part of his life he became insane and he died, in 1825, in a madhouse near Paris.

duction was arranged for the month of November. When the day drew near, the music lovers of Vienna had their thoughts occupied with matters more engrossing than even the prospect of hearing one of the greatest masterpieces of their illustrious townsman. Sinister rumors concerning the inexorable progress of Napoleon's armies had reached the city early in October. On the 17th of that month Ulm was in the hands of the French soldiers and General Mack had surrendered with 20,000 men. It was known that Napoleon was pushing on to Vienna. The inhabitants of the Austrian capital who were able to depart did not wait for further developments. There was a precipitate exodus of nobles, merchants, and the better class of residents. Meanwhile the French army swept on, and by the 10th of November had occupied the villages around the city to the west. On the 13th the vanguard of Napoleon's legions—15,000 men—marched into the town with banners flying and to the triumphal music of their bands.

In the midst of this excitement—on November 20, 1805—Beethoven's "Fidelio" came to its production in the Theater an der Wien. All those whose understanding of and sympathy with Beethoven's genius would have assured the success of the work had fled, and the theatre—if we are to believe a reporter for the *Zeitung für die elegante Welt*—was far from being filled, many of those present being officers of Napoleon's army. The overture played on this occasion was that now known as "Leonore No. 2."* The success was small, and after two other performances the opera was withdrawn. A revision of the work was undertaken the following year, for which the overture "Leonore No. 3" was written by Beethoven, and there was a second and final overhauling given to the opera in 1814, for which the overture, now to be played, was composed. The final rehearsal for the performance (May 22) found Beethoven with the overture unfinished. Thayer—quoting Dr. Bartolini, Beethoven's friend—narrates how the absence of the composer at this rehearsal caused a search to be undertaken for him. He was found at his lodgings, fast asleep in bed, wine and biscuits at his elbow and sheets of the new overture, still unfinished, strewn all around the room. At the performance at the Kärnthnerthor Theatre on May 23d the "Fidelio" overture, being uncompleted, was replaced by that to "The Ruins of Athens," but at a later interpretation of the opera (May 26) the new overture was given its first hearing. It is this overture which has been played at most subsequent productions of the opera.

The overture to "Fidelio"—the last of the four introductions to the opera—is curiously unlike any of its predecessors, and, in the liveliness of its spirit, not less curiously foreign to the sombre atmosphere of the opera itself.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, kettledrums and strings.

*This was really the first of the four overtures written for the opera.

It opens with four measures of *Allegro* (E major, 2-2 time) in which the principal theme of the main movement is foreshadowed. This is succeeded by eight measures of *Adagio*, containing a phrase for two horns answered by a similar one in the clarinets. The four measures of *Allegro* then recur and there is another and much longer *Adagio* section which leads into the main body of the piece (*Allegro*, E major, 2-2 time) in which the principal theme is given out by the horn. The second subject, in B major, consists of a little figure played by the horns with a light passage succeeding it in the strings. The Development, which concerns itself with the principal theme, is short. A Recapitulation, modified in instrumentation, presents the same subjects as before, at the close of which there occurs the alternation of *Allegro* and *Adagio* sections that had been heard at the beginning of the work. This is succeeded by a coda based on the material of the principal theme.

Concerto for Piano, No. 3, C Minor, Opus 37.

The date of this concerto by Beethoven is clearly fixed by the inscription—"Concerto, 1800, da L. v. Beethoven"—which appears upon the manuscript. The work was written probably in the summer of the year set down by the composer and was therefore a contemporary of the first symphony, the first six quartets for strings, the Septet and the oratorio, "The Mount of Olives."

The C minor concerto did not, however, come to performance until 1803, when on April 5, the work was brought to its first hearing by Beethoven himself at a concert given in the Theater an der Wien at which also the first and second symphony and "The Mount of Olives" were given interpretation. The reviewer for the *Zeitung für die Elegante Welt* declared in an article in his paper that the concerto made less success than the two symphonies, and that the work "played by Herr v. B., who has long been known as an admirable pianist, was not given to the complete satisfaction of the public." The orchestral portion of the concerto in C minor is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle drums and strings.

I. (*Allegro con brio*, C minor, 2-2 time.) The principal theme of the first exposition given to the orchestra, is played by the strings, its second phrase appearing in the wind. The second subject is given out, fifty measures later, by the first violins and clarinet. A codetta, formed upon the principal theme, closes the opening exposition. The second exposition, in which the principal instrument plays the most important part, enters with

scales in the solo piano and presentation by the same instrument of the first subject. Episodical matter in the piano leads to the second theme also set forth for the first eight measures by the solo instrument and continued by the orchestra. A *tutti* leads into the Development which is concerned with the first four measures of the principal theme.

The Recapitulation opens *ff* in the orchestra, the piano entering ten measures later. The second subject, given once more to the piano, is in C major. A *tutti* based on the opening theme is followed by a cadenza for the piano, this, in its turn, leading into the coda.

II. (*Largo*, E major, 3-8 time.) This movement, scored in its orchestral portion merely for flutes, bassoons, horns and strings, requires but little explanation. It is based for the most part upon the broad subject given out at once by the piano, considerable ornamentation being also introduced by the solo instrument. A short coda which follows a cadenza in the piano, *sempre con gran espressione*, is of tranquil character and borrows its material from the opening theme.

III. Rondo. (*Allegro*, C minor, 2-4 time.) The first theme, curiously suggestive of the opening subject of Haydn's "Maria Theresa" symphony, is announced at once by the piano, the orchestra then taking it up to a broken chord accompaniment of the solo instrument. There is a *tutti*, following which the second subject, in E flat major, makes its appearance in the piano part, lightly accompanied by the orchestra. Passage work leads to a return (in the solo instrument) of the opening theme, this being followed by another *tutti* based on the same subject. An episode for the piano succeeds this. Imitative passages, based on the first subject, and further development of it lead into the second theme—now in C major—which is heard in the piano. Following a cadenza for the solo instrument a coda (*Presto*) in C major brings the work to a brilliant conclusion.

Symphony No. 7, A Major, Opus 92.

There is some uncertainty as to the precise date on which the seventh symphony was begun, and on which it was completed. Sir George Grove, who wrote illuminatingly upon the symphonies of Beethoven, asserted that the work was finished in the Spring of 1812. Thayer declares that Beethoven only began it at this time,

and J. G. Prod'homme is of the opinion that the symphony had already been commenced in the winter of 1811. Beethoven wrote on the title page of his manuscript the day and year upon which the symphony was brought to its conclusion, but the binder, who had been ordered to put a cover on the work, cut the edges of the paper so close that the name of the month was clipped away. While it is probable that this month was May, 1812, it must be remembered that Beethoven had made sketches for the symphony as early as 1811, and possibly even the previous year. It was not, however, until 1813 (December 8) that Beethoven's work came to its production in the large hall of the University of Vienna. The occasion of this first performance was a concert arranged by Maelzel for the benefit of the Austrian and Bavarian soldiers who had been wounded at the battle of Hanau.* Maelzel, who at this time was on very friendly terms with Beethoven, was well known to Viennese amusement seekers. In 1812 he had opened an exhibition in which was to be viewed a rather miscellaneous collection of artistic and scientific objects. He had brought together marble statuary, paintings, bronzes and a large galvanic battery, with which experiments were conducted for popular edification. But it was his mechanical instruments which were the feature of Maelzel's exhibitions. He had constructed an automatic trumpeter which played a French cavalry march which Maelzel accompanied on the piano. There was also the panharmonicon, which reproduced the effects of a military band, and for which the inventor had arranged the "Military" symphony of Haydn, the overture to Cherubini's "Lodoiska" and that to Handel's "Alexander's Feast," as well as two marches by the youthful pianist Moscheles. This astute mechanic had perceived that a composition by Beethoven would much enhance the value of his panharmonicon, and as "battle" pieces were at that time a much respected form of composition, Maelzel proposed that a work of this description should make money for himself as well as for its writer. As Maelzel was intending to depart for London, and as an English victory would be a politic subject for musical interpretation, he suggested to Beethoven a work entitled "Wellington's Victory at Vittoria." Beethoven not only fell in with this idea, but actually conceived the plan of accompanying his friend and the panharmonicon to England. It was, however, necessary to raise money for the expedition, and Maelzel planned to produce the battle piece with some other works at a charity concert in order that the interest of the public might be stirred up and further performances be arranged for the benefit of himself and his friend. Beethoven approving of this idea, the "Wellington's Victory" was returned to him to be made over for full orchestra, and Maelzel busied himself with preparations for the concert. Several renowned musicians were either stopping at or passing through Vienna at that time, and a number

*This was fought on the last two days of October, 1813. Napoleon on his retreat from Leipzig met the allied Austrian and Bavarian troops, commanded by Marshal Wrede, and totally defeated them.

of these—Dragonetti,* Meyerbeer, Hummel, Romberg, Spohr, etc.—consented to perform in the orchestra.

The program was to commence with the new Symphony No. 7 and the "Wellington's Victory" was to close the concert. In between these works Maelzel's mechanical trumpeter was to play two marches by Dussek and Pleyel, respectively, the accompaniments being performed by the full orchestra. Glöggel,† who had obtained permission from Beethoven to attend the rehearsals, left an interesting account of these preparatory performances. At one place in the symphony the first violins stopped playing and Beethoven was informed that the passages he had written were impossible of execution. Beethoven's reply was not in his accustomed fiery manner. "If the gentlemen," said he, "will take the music home and practise it, everything will be all right." This advice was generally followed, and we have it on the authority of Glöggel that at the next rehearsal the playing was all that could be desired. So great was the success of the concert that a repetition was arranged four days later. This was at mid-day, Sunday, December 12. There was such a demand for tickets that Glöggel—who was eager to be present—was unable to obtain one. It is only another instance of Beethoven's good nature that the young fellow was invited to accompany the composer when the great man went down to the concert hall in a cab. They started an hour and a half before the concert was announced to begin and Glöggel took charge of the scores. Beethoven sat back in a corner of the carriage absorbed in his works and Glöggel noticed that from time to time he gave the tempi of the movements with his hand. When they arrived at the hall Beethoven directed his companion to take the scores under his arm and follow him into the concert room, in which he was given a seat. This performance was also a triumph for the composer. There were, it is true, some awkward moments owing to the uncertainty of Beethoven's conducting, which, owing to the composer's extraordinary gestures, aroused laughter among the audience; but the symphony in particular made a profound impression and the enthusiasm was unequivocally expressed. Beethoven's friend, Schindler, preserved a letter of thanks which the composer addressed through the *Wiener Zeitung* to those who had assisted him in his concert. Having extended his gratitude to the artists who had not thought it beneath them to occupy subordinate positions in the orchestra, Beethoven continued:

*Domenico Dragonetti (1755-1846) was one of the greatest performers on the double bass that ever lived. So marvelous were his powers that Napoleon wished to kidnap him and take him by force to Paris. There can be no doubt that Dragonetti strongly influenced Beethoven's writing for the double basses in the symphonies and other orchestral works. As a man, this remarkable artist was distinguished for childlike eccentricities. He was accustomed to play with dolls, of which he had a large number, and to which he would talk as if they were human beings. Dragonetti also possessed a dog which always accompanied him to concerts and sat by his side as he played.

†Franz Glöggel was a son of a musician by the same name who was on friendly terms with Beethoven, and who lived at Linz, where also dwelt Beethoven's brother, Johann. The younger Glöggel founded a music business in Vienna as well as a journal (*Neue Wiener Musikzeitung*) and other artistic enterprises. At the time of the production of the Seventh Symphony he was sixteen years old.

"The directorship fell to me only because the music was of my composition; had it been by another, it would have given me just as much pleasure to have played the bass drum like Herr Hummel, since all of us are filled only with simple love of our Fatherland."

The composer then permitted himself a eulogy of Maelzel; but almost immediately after this the two friends quarreled, and there were virulent controversies which ended in a court of law.

The seventh symphony was published in May, 1816, by Steiner, the score being a lithographed volume of 224 pages. On the second page of this volume there is a dedication to Count de Fries. A piano arrangement of the symphony Beethoven inscribed to the Empress of Russia, "with deepest respect." A year after its publication the seventh symphony came to a performance at a concert of the Philharmonic Society in London (June 9, 1817). In Paris the first complete performance of the work took place in 1829. New York did not hear it until 1843, yet a performance was given in St. Petersburg—not a very musical city in those days—in 1840. As in the case of other symphonies by Beethoven, there have been various programs or interpretations read into this. Richard Wagner declared it to be the Apotheosis of the Dance,* and Alberti, writing in the "*Neue Berliner Musikzeitung*," discovers it to be an expression of German jubilation at being delivered from the yoke of France. Prod'homme collected other opinions. A writer in the *Gazette Musicale* (Paris) asserted that the symphony was intended to represent a rustic wedding with the following program: First movement—Arrival of the Villagers; Second—Wedding March; Third—Dance of the Villagers; Fourth—Feast and Revels. It was declared that this program emanated from Beethoven himself, an assertion which Prod'homme believes to have originated with Wilhelm von Lenz. Joseph-Louis d'Ortigue imagined that the *Allegretto* represented a procession in the catacombs, and Dörenberg, less lugubriously inclined, believed it to be rather "the dream of a lovely odalisque."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle drums and strings.

The first movement is preceded by an Introduction (*Poco sostenuto*, A major, 4-4 time) which opens with a short chord of A major played by the full orchestra and which serves to draw attention, as it were, to the phrase put forward by the oboe, and—two measures later—by the clarinet. Six bars are quoted:

No. 1.



*Inspired perhaps by a rhapsodical outburst from Wagner's "Art-Work of the Future," Miss Isadore Duncan danced to the Seventh Symphony when it was performed by Colonne's orchestra at the Trocadéro in Paris, in 1904, and since then in many American cities.

Scale passages in the strings lead to an episode for the woodwinds in C major, and these materials make up the larger portion of the Introduction. The main movement (*Vivace*, A major, 6-8 time) has its principal theme given out by the flute over an accompaniment from the other wood-wind instruments, the horns and strings:

No. 2.



The second subject is set forth by the violins and flutes:

No. 3.



much of its rhythmical character being drawn from that of the preceding material. The exposition having been repeated, the Development concerns itself almost entirely with the subject matter which began the movement. There is the customary recapitulation of the principal themes and the movement closes with a coda.

II. (*Allegretto*, A minor, 2-4 time.) The theme of this movement was originally intended for the string quartet in C, Opus 59, No. 3. At the first performance of the symphony it was encored,

and it has since been one of the most generally admired of Beethoven's inspirations. After two measures, in which a chord of A minor is held by the wood-wind instruments and horns, the theme of the movement opens in the strings as follows:

No. 4.



Note the persistent employment of this rhythm throughout the movement. The trio enters with a change of tonality to A major and with the following theme given out by the clarinet:

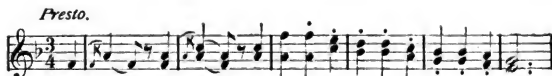
No. 5.



The original key and the opening subject returns with different instrumentation, and a little later a fugato is introduced, its subject based on the principal theme. The material of the trio is heard again and the coda brings the movement to a close with the chord which had opened it.

III. (*Presto*, F major, 3-4 time.) This movement is in reality a scherzo although not so entitled on the score. It begins with the following subject in the full orchestra:

No. 6.



The trio (*Presto meno assai*, D major, 3-4 time) opens with a subject in the clarinet, a long held A being sustained by the violins:

No. 7.



The melody of this section is based, according to Abbé Stadler, upon a pilgrim's hymn in common use among the people of Lower Austria. The material of the first part returns, and there is another presentation of the subject of the trio and a final reference to the principal theme. A coda concludes the whole.

IV. (*Allegro con brio*, A major, 2-4 time.) The subject of this movement is taken from an Irish Song—"Nora Creina"—which Beethoven had edited as a vocal work for the publisher, Thompson, of Edinburgh. Four measures are quoted:

No. 8.



The second theme appears in the first violins:

No. 9



The principal subjects having been presented, the exposition is given repetition, and is followed by the Development in which the principal subject figures largely. The Recapitulation brings forward the material of the opening portion of the movement and a remarkable coda, 124 measures long, succeeds it—a feature of this latter division being a bass moving from E to D sharp and culminating in an imposing climax.

ELEVENTH PROGRAM

FRIDAY AFTERNOON, DECEMBER 23—2:15

SATURDAY EVENING, DECEMBER 24—8:15

POPULAR CONCERTS

Soloists: MR. ALFRED QUENSEL, MR. ENRICO TRAMONTI

PASTORALE from "Christmas Oratorio," . . . BACH

CONCERTO No. 6, B Flat, for String Orchestra, BACH

ALLEGRO MODERATO.

ADAGIO MA NON TANTO.

ALLEGRO.

CONCERTO FOR FLUTE AND HARP

(Köchel 299), MOZART

ALLEGRO.

ANDANTINO.

RONDO.

INTERMISSION

OVERTURE, "Sakuntala," GOLDMARK

DANCE OF NYMPHS AND SATYRS, from

"Amor and Psyche," Opus 3, . . . GEORG SCHUMANN

CAPRICCIO ESPAGNOL,

Opus 34, RIMSKY-KORSAKOW

**Pastorale from
"Christmas Oratorio."**

Johann Sebastian Bach.

Born March 31, 1685, at Elsenach.
Died July 28, 1750, at Leipzig.

Bach's "Christmas Oratorio," written in 1734, is not an oratorio in the sense that this word was understood by such a composer as Handel. It was, indeed, a series of church cantatas intended to be sung on six successive days, beginning on Christmas Day and ending on Epiphany; and these divisions did not carry on a story more or less dramatic, or unfold a plot more or less organically developed as with Handel and Mendelssohn, but they were, as Sir Hubert Parry has pointed out, intended to keep the worshipers' minds occupied with the successive events commemorated through the whole Christmas season, and make them ponder well upon them by the suggestive thoughts and reflections which are appended.* The Pastorale, or, as it is called in Germany, "Hirten-Musik (Shepherds' music), is the introduction to the second part, which is concerned with the announcement to the shepherds of the birth of Christ, and the praising of the Almighty by the angelic host. This Pastorale is the only instrumental prelude to any of the divisions of the work, every other division beginning with a chorus. It is worthy of remark, too, that Bach used the music of this Pastorale somewhat in the manner of a *leit motif*; for it is again employed in the final chorale, each line of the hymn being interspersed with the melody of the shepherds' music.

As originally scored by Bach, the Pastorale was written for two flutes, two oboi d'amore, two oboi di caccia, strings, and an organ accompaniment to be filled in from a *basso continuo*. As the oboe d'amore and oboe da caccia are now obsolete, Bach's music has been made possible to modern audiences by arrangements which keep as far as possible the original coloring of tone by the use of approxi-

*Johann Sebastian Bach, by C. Hubert H. Parry, 1909.

mate instruments.* In an arrangement made by Franz two clarinets and two English horns are substituted for the four oboes, and the *basso continuo* has been written out in harmony for two oboes, two bassoons and two French horns.

The Pastorale is written in G major, 12-8 time, its rhythmical character being that of the Siciliano.

***Concerto No. 6, B Flat Major,
for String Orchestra.***

Johann Sebastian Bach.

Bach completed in March, 1721, six concertos written for Christian Ludwig, Margrave of Brandenburg,† a prince who had met Bach when that composer had, either in 1718 or 1720, accompanied Prince Leopold of Anhalt-Coethen to Carlsbad. The Margrave was fond of music, and his private orchestra numbered in its ranks some players of considerable reputation. But his taste for art led this distinguished amateur to collect works by eminent composers, and, one may presume, these works were, before their manuscripts were deposited in the Margrave's collection, performed by the orchestra. There is, however, no record of any interpretation of Bach's concertos by the players who ministered to the artistic pleasures of Christian Ludwig; nor is there, indeed, any reason to believe that Bach ever heard these products of his inspiration or that they were played at all. It would seem, too, that the Margrave of Brandenburg did not place the value upon Bach's manuscripts that he placed upon others in his collection which had been contributed by composers whose fame—now long buried in the murky shadows of oblivion—was at that time much larger than was the fame of the Prince of Anhalt-Coethen's court musician. For when the Margrave was gathered to his fathers his collection of music was sold, and the

*Occasional attempts have been made to produce the works of Bach with the actual instruments for which he wrote. The oboe d'amore was reconstructed by Mahillon of Brussels, under the direction of Gevaert, and employed in a performance of the Christmas Oratorio given in Westminster Abbey, London, nearly thirty years ago. An oboe di caccia—one of the few original instruments—was also played on this occasion.

†Hence the generally employed title of "Brandenburg" concertos given to these works.

catalogue—drawn up in Christian Ludwig's august handwriting—numbered concertos by Brescianello, by Vivaldi, by Venturini and others of the prized Italian school, but there was no mention of Bach's name, and we may take it that when a job lot of works by undistinguished composers was disposed of as "concertos by different masters and for various instruments" for a mere song the works by Bach were numbered with the rest. They passed into the possession of Johann Philip Kirnberger, who had been Bach's pupil from 1739 until 1741 and who became the composition teacher and capellmeister of Princess Amalia, sister of Frederick the Great, of Prussia.* Into the keeping of the Princess Amalia the six Brandenburg concertos eventually found their way, and when, after her death, her extensive collection of eighteenth century manuscripts was given a final resting place in the library of the Joachimsthal Gymnasium, in Berlin, the concertos went there, too.

An edition of the concertos was published for the first time by Peters, in 1850, the works having been edited by Siegfried Wilhelm Dehn, librarian of the musical section of the Royal Library, Berlin. This authority testified that "the exterior of the manuscript forms, in several ways, a rare exception to such other manuscripts by Bach as are known. In comparison with these the notes are written with extraordinary neatness, even the bar-lines being drawn with the aid of a ruler, so that the writing surpasses in elegance the autograph scores of the 'St. Matthew Passion' and the first part of the 'Well-tempered Clavichord' which, among many other original manuscripts by J. S. Bach, are treasured in the musical department of the Royal Library at Berlin."

The sixth concerto was originally composed for two violas da braccio, two violes de gamba, violoncello and harpsichord. In his revised edition of the concerto S. W. Dehn said in a preface: "For the performance of this concerto one really requires the viole da gamba parts to be played upon these instruments—a circumstance which offers many difficulties, since the viole da gamba has entirely gone out of use. A trial has shown, however, that the violoncello of today, of the smallest formation and feebly strung, may readily take the place of the viole da gamba, although, even so, one loses the soft and somewhat nasal tone of this instrument."

There are three movements in the sixth concerto. The first is in B flat major and, in the original manuscript, as in the edition brought out by the Bach Gesellschaft, it is without indication of tempo. In other editions it is marked *Allegro Moderato*. The second division of the work—*Adagio ma non tanto*—begins in E flat major but modulates at the close to lead, without coming to a definite pause, into the last movement—*Allegro*, B flat major, 12-8 time.

*This woman was, like her illustrious brother, a musician of no mean attainments. She composed a number of admirable chorales and a work—"Tod Jesu" which preceded the celebrated composition of the same name by Graun.

Concerto, C Major
(Köchel 299),
for Flute and Harp.

Wolfgang Amadeus Mozart.

Born Jan. 27, 1756, at Salzburg.
Died Dec. 5, 1791, at Vienna.

This work was written by Mozart in 1778 during his sojourn in Paris, and was the result of a commission given him by the Duc de Guisnes, who played the flute—a fashionable instrument in the eighteenth century—and whose daughter, a performer on the harp, was one of Mozart's pupils. The former was something of an artist, if one can believe that Mozart was not speaking ironically when he referred to his performance as being "inimitable," and since the composer also testified to the fact that his daughter played the harp "magnificently" it is easy to imagine that Mozart did not set down his concerto with serious misgivings as to the ability of the two interpreters for whom he was writing it to give the work adequate performance. It is however, interesting to remember that the flute and the harp were, according to Mozart's biographer, Jahns, the two instruments which the German composer could not endure. Yet Mozart composed two concertos and an Andante for the flute.

I. The first movement (*Allegro*, C major, 4-4 time) is, in the accompaniment, lightly scored for two oboes, two horns, and strings. It begins with the customary orchestral exposition leading into the exposition for the solo instruments, the principal subject of which is put forward by both. Running passages alternate in each. The second theme is played (in G major) by the flute accompanied by the harp, this being followed by a section which had appeared in the first and orchestral exposition. A tutti follows, being succeeded by an episode put forward by the flute in A minor, this alternating with passages for the harp. The Recapitulation is now introduced, both its subjects being in the tonic key. The coda is based on the principal theme.

II. (*Andantino*, F major, 3-4 time). Only the strings are used in the accompaniment of this movement, the principal subject of which is, for the first twelve measures, announced by them. It is taken up by the flute and harp. A new theme in C major alternates in the two solo instruments and the first subject returns in the original tonality, the second appearing later in the same key. A short coda concludes the movement.

III. Rondo. (*Allegro*, C major, 2-2 time). The instrumentation used for the opening movement is again employed in this. The principal theme is first stated by the strings and repeated by the oboes and horns. Another idea follows, also in the strings and in C major. The harp enters with a subject in the same key, the flute taking it up eight bars later, the real second theme appearing in G major in the flute, accompanied by the strings. The harp continues this, and the principal subject returns in the flute accompanied by the harp. A tutti follows, in its turn succeeded by some episodic matter, and the second theme is set forth—in C major—by the principal instruments. A final return of the opening subject brings the work to a conclusion.

Overture, "Sakuntala,"
Opus 13.

Carl Goldmark.

Born May 18, 1830, at Keszthely.

"Sakuntala" is the title of an Indian drama which is not only the greatest literary effort of its author, Kalidāsa, but which is—if we are to believe a number of authorities whose words are of considerable weight—one of the poetic masterpieces of the world. Kalidāsa lived, it is presumed, about the sixth century. He existed as one of the ornaments of the court of King Vikramāditya at Ujjayini. There have been, however, several kings of this name, and the researches of Dr. Buão Daji * would seem to connect the poet with Harsha Vikramāditya who lived about the middle of the sixth century. There are, however, divergent opinions. Native tradition assigns him to the first century, and Weber and Lassen—well qualified authorities—believe Kalidāsa to belong to the third century.

The attention of the world of literature was first drawn to the writings of Kalidāsa by the translation of "Sakuntala" made by Sir William Jones and published in Calcutta in 1789. So marked, indeed, was the interest aroused by the drama that German translations followed in 1791 by Forster and in 1803 by Herder. The Sanscrit original with a French translation appeared at Paris in 1830, its publisher having been the orientalist, Antoine Leonard Chezy. There are many other and later editions.

*"The Sanscrit poet, Kalidāsa" in the Journal of the Royal Asiatic Society (Bombay branch).

As an acted drama "Sakuntala" was played—I believe for the first time—in London in 1899. A version was brought out in New York by the Progressive Stage Society at Madison Square Garden in 1905, with Miss Bruna as Sakuntala.

The Overture by Goldmark was produced for the first time at a concert of the Philharmonic Society, Vienna, December 26, 1865, and it was one of the first works of the composer to make his name known to the world at large. "Sakuntala" was played at these concerts in the first season (1891-1892). The score of the work contains the following preface in explanation of the music:

"For the benefit of those who may not be acquainted with Kalidâsa's famous work 'Sakuntala' we here briefly outline its contents.

"Sakuntala, the daughter of a nymph, is brought up in a penitentiary grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove, while out hunting; he sees Sakuntala and is immediately inflamed with love for her. A charming love-scene follows, which closes with the union (according to Grundharveri, the marriage) of both.

"The King gives to Sakuntala, who is to follow him later to his capital city, a ring by which she shall be recognized as his wife. A powerful priest, to whom Sakuntala has forgotten to show due hospitality in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her. Sakuntala loses the ring while washing clothes in the sacred river. When she is presented to the King by her companions as his wife, he does not recognize her, and repudiates her. Her companions refuse to admit her, as the wife of another, back into her home and she is left alone in grief and despair; then the nymph, her mother, has pity on her and takes her to herself.

"Now the ring is found by some fishermen and brought back to the King. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed: the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

"On a warlike campaign against some evil demons, whom he vanquishes, he finds Sakuntala again, and now there is no end to their happiness."

The overture is scored for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettle drums, harp (the composer requests two harps where provision of them is possible) and strings.

The work opens with an introduction (*Andante assai*, F major, 3-4 time) in which somber chords are played by the lower strings reinforced by the bassoons. After twenty-four measures of this material the main movement (*Moderato assai*, F major, 3-4 time) follows immediately, its principal theme being heard in two solo violoncellos and clarinet. A modified repetition follows, an upper

part being set over the theme (second violins and violas) by the first violins and oboe. A fanfare occurs in the brass, its material being given development later. The second subject (*Meno mosso quasi Andante*, E major, 3-4 time) is announced by the oboe and English horn (accompaniment of chords in the harp and triplet figure in the second violins and violas). The first violins take it up. Development takes place of the fanfare motive, the strings, in this, being answered by the woodwind. A climax is attained, and, after a general pause, the material of the introduction is reheard, and the Recapitulation sets in with the first theme in the clarinet and violoncellos as before. The second subject, now in E flat major, is given to the clarinet and first horn. In a lengthy coda the English horn announces at the beginning the opening theme of the movement. Other wind instruments take it up, triplet passages accompanying in the violins. There is an *accelerando* with suggestions of the fanfare motive leading to a climax upon which the principal theme is played *ff*. Further development of the fanfare brings the overture to a jubilant conclusion.

Dance of Nymphs and Satyrs,
from "Amor and Psyche,"
Opus 3.

Georg Schumann.

Born Oct. 25, 1806, at Königstein.

The choral work "Amor and Psyche," from which this number is drawn, was produced May 5, 1888, at the Gewandhaus, Leipzig, Georg Schumann having been the director. The solos were sung by Mmes. Baumann, Heinig and Kutschera and Messrs. Krause, Perron, Borehers and Ravenstein. The performance of the work, which took three hours to unfold itself, was praised by the reviewer for *Musikalisches Wochenblatt* who, however, testified that the orchestral interpretation left something to be desired.

The composition is founded upon the fairy tale "Amor und Psyche" by Dr. Bulhaupt, who, in his turn, had based his work upon the "Golden Ass" of Lucius Apuleius, the most famous portion of which is the romance of Cupid and Psyche. There are innumerable editions and translations of this classic of which the best in English is, perhaps, a translation made by Sir George Head ("The Metamorphoses of Apuleius"), London, 1851.

The Dance of the Nymphs and Satyrs is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, triangle, cymbals and strings.

The piece is simply constructed in the three-part form peculiar to many dances. The first part is preceded by an introduction (*Allegro*, F major, 6-8 time) of which the material is announced by the violas. Passages for wood-wind and strings alternate, and a pause leads into the theme of the first part, given to the bassoon lightly accompanied by the strings *pizzicato*. The second part (*Moderato*) is announced in a dotted figure in E major, played by the full orchestra (triangle and cymbals included) *fortissimo*. The third part is a slightly modified repetition of the first, and the dance is brought to an end with a short coda (*Presto*).

"Capriccio Espagnol,"
Opus 34.

Nicolas A. Rimsky-Korsakow.

Born Mar. 18, 1844, at Tikhvin (Novgorod).
Died June 4, 1908, at St. Petersburg.

By the death in 1908 of Nicolas Rimsky-Korsakow the Russian national school lost one of its most brilliant representatives and the one, who in late years, had pushed its claims upon the attention of the world more prominently than had any other master of his land. The recent passing of Balakirew leaves only Cesar Cui as the surviving member of the little band which, as will be presently stated, made, some forty years ago, the advancement of national art the object of its striving. The remarkable mastery possessed by Rimsky-Korsakow over the technique of composition, and particularly in the matter of orchestral art, did much to attract the notice of the musical world and to lead to a general interest in the efforts of his school.

Rimsky-Korsakow received his first instruction in the art of music as an amateur. Like his friend and colleague, Borodin, he played the violoncello, having studied that instrument with Ulich, but he supplemented his artistic energies in this direction by working also at the piano. The life work of the young musician was, however, to be ordered in another path than that of art. In 1856 Rimsky-Korsakow entered the Naval College in St. Petersburg as a student with the career of an officer in the Marines as a future prospect. He still worked at his music and even organized a vocal class among his fellow cadets. About this time, too, he began work upon a symphony, but it is hardly possible to believe that Korsakow was in possession of much of the technical attainment necessary to

such a work. We know from a letter written by Tschai-kowsky in 1878 that Rimsky-Korsakow was a self taught composer, that during his youth he was constantly assured by artistic associates that he was a natural genius, and that he ought not to study because "schooling withered creative force and killed off inspiration, etc., etc." In 1862 Rimsky-Korsakow set out on a long cruise in southern seas, during which he found time to complete the symphony which, however, he entirely rewrote upon his return. Then began serious study, and the association with Cui, Borodin, Mussorgsky and Balakirew, which went to the formation of the New Russian School. There was much that was superficial and narrow minded in the ideas of these young men. They were—according to Tschai-kowsky—"frightfully conceited and infected with the truly amateurish conviction that they tower high above all other musicians in the world." But Rimsky-Korsakow perceived that the road to Parnassus led through no flower-laden path, and that only by unremitting labor could he accomplish the goal he strove to reach. In one summer the young composer wrote numberless exercises in counterpoint and sixty-four fugues; he let no opportunity escape by which his store of knowledge could be increased, and the reward came in due time.

Rimsky-Korsakow was made Inspector of Naval Bands in 1873, and this gave him unlimited experience in the arrangement and composition of orchestral works. Two years previously he had been appointed professor of composition at the Conservatory of St. Petersburg; in 1874 the directorship of the Free School of Music fell into his hands, and with it came much experience as conductor; and all this labor did not impede an ever constant flow of creative effort. Fifteen operas were contributed by Rimsky-Korsakow to the literature of dramatic art. Three symphonies came from his pen, and there were overtures, suites, concertos, chamber music, songs and pieces for the piano. Moreover, he was the teacher of Glazounow, Liadow, Arensky, Sokolow, Gretchaininow, and many another who has made, or is making, history in Russian art. Who has worked more earnestly or with larger zeal for the music of his native land than Nicolas Rimsky-Korsakow?

Rimsky-Korsakow's "Capriccio Espagnol" was first performed at a Russian Symphony Concert at St. Petersburg, October 31, 1887, the composer directing the work. It is certain, however, that the Capriccio was completed more than a year previous to this event, for in November, 1886, Tschai-kowsky had seen the piece and had written to its creator: "I must add that your 'Spanish Caprice' is a colossal masterpiece of instrumentation, and you may regard yourself the greatest master of the present day." The Capriccio is dedicated to the orchestra of the Imperial Opera at St. Petersburg—it was this orchestra which gave the work its first performance—and the names of the members, sixty-five in all, are placed upon the title page. It is curious that two-thirds of all these names are German.

There are five movements which, the composer directs, are to be played without pause.

I. "Alborada." (*Vivo e strepitoso*, A major, 2-4 time.) This word has several meanings all, however, connected with dawn or morning. In the sense employed by Rimsky-Korsakow it is a morning serenade, or what the French call *Aubade*. Upon the vigorous theme given out at once by the violins the whole movement is constructed.

II. Variations. (*Andante con moto*, F major, 3-8 time.) There are five variations based on a theme given out by the horns over a lightly scored accompaniment in the strings.

III. "Alborada." (*Vivo e strepitoso*, B flat major, 2-4 time.) This is a repetition of I with a change of key and of orchestration, and on a pedal point (B flat) throughout.

IV. "Scene and Gypsy Song." (*Allegretto*, D minor, 6-8 time.) The movement is largely made up of a succession of cadenzas, the gypsy song appearing after the last one, which is given to the harp. This melody—almost savage in character—is allotted to the violins and alternates with a subject announced at the beginning of the movement by the horns over a roll of the side drum. The music becomes more impetuous still, and finally dashes, without pause, into the finale.

V. "Fandango of the Asturias." (A major, 3-4 time.) The Fandango was originally an Andalusian dance with accompaniments of guitar and castanets. The principal theme is divided between a four-bar phrase announced by the trombones and a lively passage in the wood-wind. A solo violin plays a variation of this theme which is the basis of the whole movement. At the end the Alborada is repeated as a coda.

TWELFTH PROGRAM

FRIDAY AFTERNOON, DECEMBER 30—2:15.

SATURDAY EVENING, DECEMBER 31—8:15

Soloist: MR. ALEXANDER ZUKOWSKY

PRELUDE to "*The Legend of St. Elizabeth*," . . . LISZT

SYMPHONY No. 8, B Minor (unfinished), . . . SCHUBERT

ALLEGRO MODERATO.

ANDANTE CON MOTTO.

CONCERTO FOR VIOLIN, D Major,

Opus 35, TSCHAIKOWSKY

ALLEGRO MODERATO.

INTERMISSION

OVERTURE to "*Donna Diana*," . . . VON REZNICEK

CONCERT ETUDE, Opus 5, SINIGAGLIA

(String Orchestra)

RIDE OF THE WALKYRIES }
MAGIC FIRE SCENE } *Die Walküre*, WAGNER

**Prelude to "The
Legend of St. Elizabeth."**

Franz Liszt.

Born Oct. 22, 1811, at Raidling (Hungary).
Died July 31, 1886, at Bayreuth.

Liszt began the composition of his oratorio "The Legend of Saint Elizabeth" early in 1856. The text of the work was given him by Otto Roquette, and as that author had sojourned with Liszt at Weimar during the summer of the previous year it is probable that the details of the work were even then discussed. As Liszt, in a letter dated August 25, 1858, written to Frau von Milde, stated that he had been "much interrupted in the completion of the 'Elizabeth,'" his biographer, L. Ramann, declared that the first musical sketches for the work belong to this year—a statement which must be regarded as fallacious, since in June, 1857, Liszt had made, in his letters, reference to the composition of the oratorio, and in October, 1856, an account of the progress of the work and a statement of its general character appeared in the *Neue Zeitschrift für Musik*.

The first part of the "Legend of Saint Elizabeth" was finished in 1858-59, but the complete work was not brought to its conclusion until August, 1862, at Rome, where the pianist-composer was living on the Via Felice. At the beginning of August, 1865, Liszt received an invitation from a committee which was actively engaged in promoting a musical festival in commemoration of the twenty-fifth anniversary of the foundation of the Conservatorium of Pesth, to go to the Hungarian capital and take part in the festival by conducting the first performance of his oratorio "The Legend of Saint Elizabeth." Liszt accepted this invitation and he betook himself to Pesth, where, at the first concert of the festival, August 15, the oratorio was performed in the Great Hall of the Redoute. The work, performed from manuscript, was sung in Hungarian, a translation from the German text having been made by Kornel Abranyé. The solo parts were thus distributed: Frau Pauli-Markowics (Elizabeth); Frä. Rabatinsky (Sophie); Bignio (Ludwig); Kosczgi (Hermann). The orchestra, from the Hungarian National Theater, and the chorus numbered five hundred players and singers, and an audience of two thousand listened to the work. The success of "St. Elizabeth" was very great—so great, indeed, that a second performance was arranged, this taking place August 22 in the same hall

and with the same soloists. Among the listeners at both performances was numbered Hans von Bülow, Liszt's son-in-law. When the composer of "St. Elizabeth" left Pesth, September 10, to return to Rome he entrusted the score to Bülow in order that he could arrange for further interpretations in Germany. The first performance of the oratorio in the language in which it was written was given under Bülow's direction at Munich, Feb. 24, 1866, the soloists, chorus and orchestra being drawn from the Royal Opera. The third interpretation took place—in Bohemian—under the conductorship of Smetana at Prague, April 20, 1866.

So far as I have been able to determine, the first performance of Liszt's "St. Elizabeth" in any English-speaking country was given by Dr. Wylde's choir at a new Philharmonic concert in London, in 1870. The soloists were Mme. Titiens and Julius Stockhausen, "both of whom," says Francis Hueffer,* "hated Liszt's music, but being true artists, sang it, of course, correctly." The whole oratorio was not, however, performed upon this occasion, and it was not until April 6, 1886, that a complete interpretation took place in St. James Hall, London—the composer, then an old man of seventy-five years, being present to listen to the reading of his work. Mr.—now, Sir—Alexander Mackenzie was the conductor, and Mme. Albani sang the part of Elizabeth. The music critic of *The Times*, reviewing this performance, stated that "St. Elizabeth" was composed as a *pièce d'occasion* at the desire of the Grand Duke of Weimar for a festival held at Castle Wartburg in celebration of the eighth centenary of its foundation.

"St. Elizabeth" was published, in chorus parts only, in 1867; the orchestral score appeared in February, 1868, and the orchestral parts in 1870. Liszt dedicated his work to "His Majesty Ludwig II, King of Bavaria, with grateful respect."

St. Elizabeth, of Hungary, was a historical personage. Born in 1207, at Presburg, she was a daughter of Andrew II, King of Hungary. Elizabeth was married at the age of fourteen to the Landgrave Louis IV, of Thuringia, and her early devotion to the cause of religion and of charity led the landgrave to emulate her good example by himself assisting in the works of charity which had made the name of Elizabeth famous throughout the land. When Louis died in 1227 his brother, Henry, deprived Elizabeth of the regency and, pretending that she was squandering the revenue of the state in the aimless giving of alms, he drove her with her three infant children out of the country. The hapless woman lived for some time in great poverty, but eventually her uncle, the bishop of Bamberg, offered her the shelter of a house adjoining his palace; and while through the intercession of some of the Thuringian nobles the regency was again offered to her, Elizabeth preferred to renounce her claim to the government of the country in favor of her son Hermann, and she retired to Marburg, dying there in 1231. Shortly

*"Half a Century of Music in England" by Francis Hueffer, London, 1889.

after her death the reported occurrence of miracles at the tomb of Elizabeth caused Pope Gregory IX to canonize her. Of the several legends that cluster around the history of St. Elizabeth that one is most familiar which concerns the bread and wine which she is carrying in a basket to the suffering poor during a famine which has fallen upon the land. Elizabeth's husband, who has believed it necessary to check her over abundant charities, meets his wife taking the basket to a stricken family. Suspecting her errand he asks Elizabeth what the basket contains. "Roses," she replies, blushing at her innocent falsehood. And when the landgrave insists upon inspecting the contents of the receptacle it is indeed roses that he sees, heaven having thus miraculously converted Elizabeth's falsehood into truth. This episode finds a place in the closing portion of Liszt's oratorio.

The theme which is given out, at the opening of the prelude to "St. Elizabeth," by the flute is the motive of Elizabeth herself and is derived from an old church song "Quasi stella matutina," which Liszt drew from a breviary of the sixteenth century. This theme not only plays the most important part in the Introduction to the oratorio, but it is extensively employed in the body of the work itself.

Symphony No. 8, B Minor (Unfinished).

Franz Schubert.

Born Jan. 31, 1797, at Lichtental (near Vienna).
Died Nov. 19, 1828, at Vienna.

This, the unfinished eighth symphony of Franz Schubert, was written in 1822 at Vienna. The first page of the manuscript bears the date of this year and the day of the month—October 30—upon which the first movement was probably begun. Schubert intended his work for the Musical Society of Gratz, which, in company with that at Linz, had elected him an honorary member. It is possible to understand the feelings of gratitude which prompted this inspiration of the composer. During his lifetime Schubert was no pampered favorite of the world. He knew poverty, hunger, wretchedness, knew as well all the bitter disappointment of a great and unappreciated man. He had nothing of the social standing that Beethoven, his contemporary, enjoyed; nothing of the fame that had come just then to Weber, or that enjoyed by a crowd of music-makers whose gifts all added up together could not represent a fraction of that which he possessed. And so far from feeling bitter at the rebuffs that so consistently were the portion of his lot, Schubert went on his way rejoicing that he had life itself and strength wherewith to write the

music which so few beside himself would care to hear; rejoicing, too, in a little coterie of friends that loved even more than it admired him. Two of these friends, Anselm and Joseph Hüttenbrenner, Schubert had first met in 1817. These two men—Anselm was a professional musician—lived at Gratz, and such were their endeavors to obtain public recognition for Schubert's art that the opera "Alfonso and Estrella" (written the same year as the Unfinished Symphony) was actually brought to a rehearsal in that city, but abandoned as being impracticable of performance. One may take it that the election of Schubert to the Musical Society of Gratz was at the instigation of his two good friends, and that the composition of the B minor Symphony was not only a compliment to the association that had thus elected him, but a mark of his devotion to the Hüttenbrenners. But beyond two finished movements of the work and nine measures of a third Schubert never advanced. Yet the uncompleted symphony found its way to Gratz; for in 1865 Herbeck* was passing through this town, and in the course of a visit to Anselm Hüttenbrenner—then an old man of seventy-one—he discovered the latter to be in possession of a number of Schubert's manuscripts, and Herbeck was permitted to take away the Unfinished Symphony for production in Vienna; and in December, 1865,—forty-three years after it had been written—the symphony came to its first performance, but it still remained in manuscript until 1867, when it was published by Spina of Vienna.

The B minor Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums and strings. The first movement (*Allegro Moderato*, B minor, 3-4 time) commences at once with the principal subject, of which there are three distinct sections: (1) the mysterious opening *pianissimo* in the 'cellos and double basses; (2) the rustling figure brought forward nine bars later by the first and second violins; and (3), the plaintive and expressive melody—Sir George Grove thought it was of "a wild gypsy character"—heard in the first oboe and clarinet in unison. The transitional passage to the second subject is one of the shortest in existence, containing as it does only five measures on the bassoons and horns, modulating to the key of G major, in which tonality the second subject now appears. With a syncopated accompaniment this is given out by the violoncellos and continued by the violins. The Development is of great interest. To quote George Grove once more—and no more sympathetic writer on Schubert ever lived—this section "is full of personal feeling; of the history of cruel disappointments and broken hopes." It begins with the gloomy theme heard at the opening of the movement. There is a muttering in the basses and a melancholy phrase in the violins answered in imitation by the violins and bassoons. A cres-

*Johann Franz von Herbeck (1831-1877) was a musician of considerable influence in Vienna. He had been in turn chorus master to the Männergesangverein (1852); Professor at the Conservatory and chorus master of the Singverein (1858); Conductor of the Gesellschaft der Musikfreunde (1859); Chief Court Kapellmeister (1866); Director of the Imperial Opera (1871).

cendo leads to an outburst *fortissimo* in the full orchestra repeated several times. Following this is an extensive working out of the opening measures of the principal theme in the trombones. The Recapitulation brings back the chief themes with slight modification, the second subject now appearing in D major. The coda is built on the material of the principal theme.

The slow movement (*Andante con moto*, E major, 3-8 time) opens with a phrase in the bassoons and horns with a descending passage *pizzicato*, in the double basses. A four-bar phrase of tender character gives answer to it in the strings. The second subject makes its approach mysteriously in the long-held notes of the first violins leading to softly agitated syncopated figures in the strings over which the first clarinet utters a melody of touching pathos. This is taken up by the oboe nineteen measures later, in its turn to be succeeded by passages of vigorous energy *fortissimo* in the full orchestra. The recapitulation of the subjects then follows and a short coda is added at the end.

***Concerto for Violin,
D Major, Opus 35.***

Peter Iljitch Tschaikowsky.

Born May 7, 1840, at Wotkinsk.

Died Nov. 6, 1893, at St. Petersburg.

This work, as in the case of Beethoven, Mendelssohn and Brahms, the only one written by Tschaikowsky for violin, was composed in March, 1878,* at Clarens, in a villa overlooking Lake Geneva. Together with the concerto Tschaikowsky worked on a sonata for piano and some smaller compositions, but the former piece fascinated him so much that the sonata was temporarily laid aside. The violinist, Kotek, who was visiting the composer at Clarens, was of assistance to him with suggestions from the violinist's point of view, and he played it through with the composer before the sketches for the accompaniment were scored for orchestra. At the end of April the work was finished. Three years and nine months elapsed before Tschaikowsky's violin concerto was heard in public. The composition had been dedicated to Leopold Auer, principal teacher of the violin at the St. Petersburg Conservatory, but this virtuoso could not, at this time, make up his mind to grapple with the formidable difficulties of the work. In 1881 Adolf

*Tschaikowsky in his "Diary of My Tour," Chap. IV., says 1877; but this is obviously a mistake.

Brodsky* produced the concerto at a concert of the Philharmonic Society in Vienna, Richter conducting the orchestra. There was only one rehearsal,—this on the authority of Brodsky himself,—the parts swarmed with mistakes, and the players made up their minds to accompany everything *pianissimo* so that if anything went wrong (and there was much likelihood that everything would go wrong) the effect would be less observable. Richter was anxious to make cuts, but the soloist stood out firmly against any tampering with the score. The result of the performance was indecisive. There was much applause but also some hissing. But of the critical judgment no doubt remained. The reviewers fell upon the work with one accord, and hardly a voice was raised in commendation of its beauties. Tschaiowsky was not aware that his work had been performed by Brodsky—he had, indeed, despaired of its production by any artist. Sojourning at Rome in 1881 and happening into a café the Russian master picked up a copy of the *Neue Freie Presse* of Vienna. His eye fell upon a review by Hanslick of the Philharmonic concert. What he read there remained burnt into Tschaiowsky's memory till the end of his life.

Hanslick disliked Russian music in general, but he went out of his way to discover epithets to express his aversion to this particular work of Tschaiowsky. "The violin is no longer played," wrote Hanslick, "it is yanked about, it is torn asunder, beaten black and blue. I do know whether it is possible for anyone to conquer these harassing difficulties, but I do not know that Mr. Brodsky martyriized his hearers as well as himself." There was more in this strain, and Hanslick wound up by declaring that just as there are pictures which "stink in the eye," so Tschaiowsky's concerto "brings to us for the first time the horrid idea that they may be music that stinks in the ear."

But Tschaiowsky had his consolations. The ice was broken; the work had been performed, and others took it up. Moreover, the concerto made a triumphal progress of the concert halls of Europe, and the enthusiastic admiration of countless listeners made it evident that the verdict of Vienna was as far from being final as it was far from being just.

Tschaiowsky's violin concerto has the orchestral accompaniment scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums and strings.

(*Allegro Moderato*, D major, 4-4 time.) The subject, which in the first violins, opens the work is not the true principal theme. This, after some suggestions from the orchestra, appears (*Moderato assai*) in the solo instrument. There follows much brilliant passage

*Brodsky was born in 1851 at Taganrog in Russia. He was a violin pupil of Hellmesberger at Vienna, and had some instruction from Ferdinand Laub at Moscow. Brodsky made many concert tours with brilliant success, and was as equally well known as a chamber music interpreter as a virtuoso. He taught in the Moscow Conservatory contemporaneously with Tschaiowsky (1875) and in the Leipzig Conservatory 1882-83). In 1891 he lived in New York, but left in 1894 for Berlin, and the year following accepted the directorship of the Royal College of Music at Manchester (England), a position which he still holds.

work, and the second subject, also played by the solo violin, is heard in A major. Succeeding some episodical material the Development begins in the orchestra with a working out of the first subject. The solo instrument interpolates a considerable amount of passage work, and there is a further working out by the orchestra of the principal theme which leads to a long and elaborate cadenza for the solo violin. At its conclusion the Recapitulation is taken up, and there is a brilliant coda (*Allegro giusto*). Only the first movement is performed on this occasion.

Overture to "Donna Diana."

Emil Nicolaus von Reznicek.

Born May 4, 1861, at Vienna.

Emil Nicolaus von Reznicek is a musician of considerable distinction. Born of aristocratic parentage—Reznicek's father is a Lieutenant Field Marshal in the Austrian Army, and his mother a Princess—the composer of "Donna Diana" was originally intended for the law. His aspirations lying, however, much more strongly in the direction of music, Reznicek entered the Conservatory of Leipzig as a student, and later occupied positions in Graz, Zurich, Mayence, Stettin and Weimar as conductor. He has been living in Berlin since 1902. As a dramatic composer Reznicek is known by five operas—"The Maid of Orleans" (1887), "Satanella" (1888), "Emerich Fortunat" (1889), "Donna Diana," all produced at Prague, and "Till Eulenspiegel" (1901), "Donna Diana" having been brought out at the German Theater at Prague December 16, 1894. The text of "Donna Diana" was freely compiled by Reznicek from a play of the same name by Joseph Schreyvogel* who had, in his turn, adapted it from the Spanish comedy "El Desden con el Desden" (Disdain met with Disdain") by Moreto Y Cabaña (1618-1669). There have not been wanting critics to assert that Moreto helped himself to his plot from another work—"The Avenger of Women"; but the art of his comedy has never been questioned and "Disdain met with Disdain" is still enthusiastically applauded by Spanish theater-goers. Even English-speaking audiences have made the acquaintance of this play. Schreyvogel's adaptation had been played in London by a company of German artists in the first half of the nineteenth century, and in 1864 an English translation was brought out in London by Westland Marston, this being performed in New York, November 5, 1866, and again in 1886 with Mme. Modjeska as Donna Diana.

*This author (1768-1832) wrote under the nom de plume of Thomas and Karl August West. Having a predilection for Spanish drama he adapted to the German stage—in addition to "Donna Diana" (prod. 1819)—"Das Leben ein Traum" and "Don Gutierre" of Calderon. Schreyvogel died of cholera in 1832.

In operatic form Reznicek's work had been preceded by Heinrich Hofmann's "*Donna Diana*," produced in Berlin in 1886; but Albert Lortzing had refused a libretto on this subject almost half a century before.

The following is a synopsis of Moreto's play from which, however, Reznicek (who was his own librettist) made deviations in regard to the names of the characters and in the details of stage arrangements:

The Princess Diana is wooed by three suitors, two of whom endeavor to win her by unrelenting homage. The third—Prince Carlos—acting on the advice of his crafty valet, Polilla, hides his love under an appearance of indifference, thereby seeking to conquer Diana with her own weapons of disdain and lofty unconcern. Diana is nettled at the prince's attitude and she sets out to capture his heart, resolving to avenge herself by deriding him when that consummation has been effected. Carlos, not quite sure of his ground, believes her affection to be sincere and he permits himself a confession of love. When Diana pours out the whole measure of her disdain upon him the prince coolly declares that he had been pretending even as she had been. He then retreats to his former position and Diana is again piqued. Once more endeavoring to subdue Carlos she really falls in love with him, but the prince resists all blandishments. Diana then tries jealousy and informs the young man that she has resolved to marry the Prince of Baern, but Carlos—having been apprised by his servant of Diana's scheme—coldly observes that he himself has planned to ask the hand in marriage of Diana's maid of honor—the lovely Cynthia. The young princess is almost beside herself with mortification, and her jealousy and indignation show Carlos how completely the victory is his. He thereupon drops the mask, and upon the three suitors being summoned to learn their fate from the lips of the princess, Diana bestows herself upon him whose disdain had conquered hers.

The scene of the opera is laid in the castle of Don Diego—Diana's father—at Barcelona, during the independence of Catalonia.

The overture to Reznicek's work is scored for two flutes and a piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, triangle, harp and strings. The sonata form is employed in its construction. After seven measures of introduction the principal subject of the overture (D major, 3-16 time) opens with a staccato melody in the first violins accompanied very lightly in the other strings. This theme, which is drawn from an ensemble number occurring later in the opera itself, runs almost entirely throughout the overture. After the subject has been repeated by the full orchestra the second theme—in A major—makes its appearance in the first and second violins and violas, the woodwind and horns still keeping up the staccato figure in the accompaniment. A coda, built on the material of the principal subject, brings the exposition to a close. The first half of the

development is devoted to this material, the latter half to a working out—in conjunction with it—of the second theme in the oboes and clarinet successively.

The recapitulation of the two subjects presents them with little change.

**Concert Etude,
Opus 5.**

Leone Sinigaglia.

Born August 14, 1868, at Turin.

This little piece was one of the first works by Sinigaglia, which drew the attention of the musical world to his existence as to his gifts. Much of the attention so excited was the result of the frequent performance of the composition—it was originally written as a string quartet—by the Bohemian String Quartet, of Prague, to which organization Sinigaglia dedicated his work. The Concert Etude received its first performance at these concerts Oct. 19 and 20, 1906, since which time it has been repeated Nov. 29-30, 1907.

The construction of the piece is in the simple three-part form peculiar to many compositions of the smaller type. The first part consists of a figure in the second violins (*Allegro*, D major, 4-4 time) suggestive of a Perpetuum mobile,—over which a melody is set forth by the first violins. The second part (*Allegro Molto*, B minor, 2-2 time) presents a vigorous subject allotted to the first violins and later worked over in the other instruments. A gradual *accelerando* leads into the third division in which, with modified presentation, the first is given repetition.

**Ride of the Walkyries and
Magic Fire Scene, from
"Die Walküre."**

Richard Wagner.

Born May 22, 1813, at Leipzig.
Died Feb. 13, 1883, at Venice.

Wagner had made sketches of the Nibelungen stories as early as 1848, although his treatment of the poems, and their situations, and even their sequence, was later modified. The poem of "Die Walküre" was undertaken after that of "Die Götterdämmerung,"* and "Young Siegfried"—the latter drama being afterwards known as simply "Siegfried." The music was begun June 28, 1851, and com-

*This was called at first, "Siegfried's Death."

pleted in April, 1856. The first performance of the work took place at Munich, June 26, 1870, by reason of the impatient determination of the eccentric Ludwig II of Bavaria—a fervid admirer of the composer—to hear the music-drama as soon as possible. The performance was far from good, and Wagner, disgusted with the unsatisfactory outcome of a first production of “Das Rheingold,” the previous Autumn, held entirely aloof from all arrangements concerning the interpretation of “Die Walküre.”

“The Ride of the Walkyries” opens the third act of the music-drama. The scene is a rocky mountain-top, over which clouds are driven by the storm-wind. Occasional flashes of lightning reveal other peaks in the far distance half hidden by the mists. The Walkyries—daughters of Wotan and Erda—race over the rocks on their steeds. It is their mission to carry to Walhalla the dead bodies of heroes who have fallen in battle, there to become the protectors of the gods; and as the horses fly through the mists the forms of the slain warriors are to be seen hanging from their saddles.

Wagner made the arrangement of this excerpt for concert performance. His instrumentation of the piece is as follows: Two flutes and two piccolos, two oboes and English horn, two clarinets and bass clarinets, three bassoons, eight horns, three trumpets, four trombones and tuba, four kettledrums, triangle, cymbals, side-drum and strings.

The excerpt is written in B minor (*Lebhaft*, 9-8 time) and is based throughout on the bold theme which suggests the impetuous energy of the flight of the Walkyries as they ride their horses through the clouds.

The Magic Fire Scene forms the conclusion to “Die Walküre.” For her disobedience to his command that Siegmund the Volsung shall not be protected in the combat with his enemy Hunding Wotan condemns Brünnhilde, the Valkyrie—and his daughter—to lie asleep on a rock to become the booty of the first man who finds and awakes her. Brünnhilde piteously begs that her punishment may be remitted; or, if Wotan will not be moved to mercy, that she may lie surrounded by a circle of ever-burning flames, so that only the bravest hero can penetrate it and arouse her.

The god, moved by her supplications, consents to the granting of this wish. He lays Brünnhilde on the mossy covering of the rock, and strikes the ground with his spear, whereupon flames spring up on every side. As the fire encircles the sleeping Valkyrie, Wotan slowly leaves the scene.

THIRTEENTH PROGRAM

FRIDAY AFTERNOON, JANUARY 6—2:15

SATURDAY EVENING, JANUARY 7—8:15

THEODORE THOMAS MEMORIAL

October 11, 1835

January 4, 1905

Soloist: MR. WILHELM MIDDELSCHULTE

TRAGIC OVERTURE, Opus 81, BRAHMS

SINFONIA SACRA, Opus 81, for
Organ and Orchestra, WIDOR

ADAGIO—MODERATO—ANDANTE CON MOTO.

PIU VIVO—ALLEGRO MODERATO.

(First time in America.)

INTERMISSION

SYMPHONY No. 3, "Eroica," E Flat,
Opus 55, BEETHOVEN

ALLEGRO CON BRIO.

MARCIA FUNEBRE.

SCHERZO.

FINALE.

*Tragic Overture,
Opus 81.*

Johannes Brahms.

Born May 7, 1833, at Hamburg.
Died April 3, 1897, at Vienna.

Brahms composed his "Tragic Overture" in the summer of 1880 at Ischl, the country watering-place in the Gmunden district, Upper Austria, which for something like eighty years has been a fashionable resort to which the Austrian nobility have flocked to avail themselves of the mineral springs and the brine baths which are the medicinal features of the place. Brahms' fondness for this place was somewhat puzzling to those of his friends who were aware of his impatient antipathy to the pother and fuss of the fashionable life. "What," wrote Elizabeth von Herzogenberg to the German master in the summer of 1880, "can take you to Ischl? Is it so comfortable? I thought that half Vienna disported itself there." The reply of Brahms to this inquiry was that "It (Ischl) is really beautiful, and you are free from social duties and can live considerably cheaper than elsewhere. The fact that half Vienna comes here does not trouble me at present—in fact, I have positively no objection to all Vienna! I should probably fly before half Berlin or half Leipzig, I admit: but half Vienna is quite pretty, and will bear looking at."

The Tragic Overture and its sister work—the "Academic Festival Overture"—were composed in the rooms which Brahms occupied at 51 Salzburgerstrasse, where also was written his Trio, Opus 87, for piano, violin and violoncello. Of Brahms' life at Ischl, Miss Florence May in her biography of the composer* writes thus interestingly:

"Frau Gruber's little house" (the biographer is referring more particularly to Brahms' sojourn there in 1894), "of which Brahms occupied the first floor, was built on a mountain slope, and a

*"The Life of Johannes Brahms," by Florence May, 2 Vols., London, 1905.

short flight of steps at the side led to a small garden furnished with a grass-plot, a garden bench and a summer house. Visitors had to mount the steps, cross the garden, find a second entrance door at the back of the house, go in, and knock at the door of the composer's sitting room. Sometimes he would cross the room, open the door, and peep cautiously out; but more often than not he called out "Come in" and the visitor stepped at once into his presence. He laid strict injunctions on his landlady, however, that the door of his rooms was to be kept locked and the key in her possession whenever he was out, and that on no account was she to allow anyone even to peep into the room containing his papers and piano. If he once found out that she had disregarded this rule, once would be enough for him; that very day he would pack up and leave her, never to return. It was a most necessary precaution to take, for numerous visitors of either sex who were unknown to him found their way to the house, and would gladly have sought consolation for their disappointment at not seeing him by inspecting some of his belongings.

"One or other of his friends frequently called for him about half-past eleven, and soon afterward he would start out and gradually make his way to the Hotel Kaiserin Elisabeth. Between two and three o'clock he usually made his appearance on the promenade by the side of the river.* Stopping at Walter's coffee-house he would seat himself at a table under the trees outside, where a cup of black coffee and the daily papers were at once brought to him. Here he generally remained for at least an hour—and sometimes it was much longer—to be joined by one friend and another until his party numbered a dozen or more. Walter's became, indeed, at this hour of the day, a rendezvous not only for Brahms' personal friends, but for many musical visitors to Ischl who did not know him but who heard that they could easily get a sight of him there.

"He was very particular in acknowledging the greetings of his numerous acquaintances as they passed along the promenade, and, owing to his anxiety to be courteous, and his near-sightedness combined, he sometimes made a mistake and bowed to people whom he did not know."

The "Tragic Overture" was produced for the first time at the fourth concert of the Vienna Philharmonic season, which was given in December, 1880. The second performance of the work took place from manuscript, January 4, 1881, at Breslau, at a concert given in connection with the bestowal upon Brahms, by the University of Breslau, of the honorary degree of Doctor of Philosophy. Brahms conducted the work, as also the "Academic Festival Overture," which then received its first performance. The second symphony was also included in the program. Another reading of

*Ischl is situated on a peninsula formed by the junction of two rivers—the Ischl and the Traun.

the work, also from manuscript, took place at a Leipzig Gewandhaus concert under Brahms' direction nine days later than that at Breslau. Here, however, the Tragic Overture met with a chilly reception. In 1881 the Tragic Overture, the Academic Festival Overture, as well as Brahms' setting of Schiller's "Nänie" came to publication. In the year of the publication of these works Theodore Thomas gave the first performance of the Tragic Overture in America at the opening concert of the fortieth season of the New York Philharmonic Society, November 12. There was played, too, for the first time Tschaiikowsky's Second Concerto for piano—Madeline Schiller was the interpreter—and Beethoven's fourth symphony and Liszt's Two Episodes from Lenau's "Faust" were also on the program. At the concerts of the Theodore Thomas Orchestra, in Chicago, the overture was first performed in the fourteenth concert of the third season (March 3, 1894).

Brahms never vouchsafed, even to his private circle of friends, the programmatic explanation of his Tragic Overture—supposing that a program underlies the music of the work. Dr. Hermann Dieters, a friend of the German master and the author of his biography and a number of articles upon his art, said of the overture:

"In this work we see a strong hero battling with an iron and relentless fate; passing hopes of victory cannot alter an impending destiny. We do not care to enquire whether the composer had a special tragedy in his mind, or if so, which one. Those who remain musically unconvinced by the unsurpassingly powerful theme, would not be assisted by a particular suggestion."

The Tragic Overture is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba and strings. It opens (*Allegro ma non troppo*, D minor, 2-2 time) with two incisive chords (*ff*), these being immediately followed by the principal subject in the strings. The theme is taken up by the full orchestra and a passionate episode follows. The opening notes of the first subject are worked over, and a syncopated episode in the strings leads to the more tranquil second theme put forward in F major by the violins. A vigorous dotted figure follows, and the first four notes of the second subject are developed. The Recapitulation opens with the two *fortissimo* chords as before, and the principal theme is again heard in the strings, but now shortened. *Molto più moderato*. A section partly new and partly and rather subtly based on the opening material of the overture is now introduced; to Sir George Grove it suggested a funeral march. There is further working out of the principal theme and the second subject is repeated in D major, this being followed by a resumption of the passionate material heard in the earlier portions of the work, and of a further development of the principal subjects.

***Sinfonia Sacra, Opus 8,
for Organ and Orchestra.***

Charles Marie Widor.

Born Feb. 24, 1845, at Lyons.

The reputation of Widor has been made largely by his compositions for the organ, but his works—as will presently be seen—cover an extensive field of musically creative art. Possibly the composer's devotion to the organ was due to the influence of his father (an Alsatian, of Hungarian descent) who was organist of the Church of St. Francis, at Lyons, and who looked to his son to take up eventually the position which he himself was holding. This, indeed, the younger Widor did; for after studying the organ with Jacques Nicolas Lemmens and composition with Fétis, at Brussels, the post of organist at St. Francis came into his hands in 1860—Widor being then only fifteen years of age. He obtained a similar position in the much more important church of St. Suplice, in Paris, in 1870, and, his reputation growing rapidly, he became the successor of César Franck as teacher of organ at the Paris Conservatoire in 1891 and of Theodore Dubois as professor of composition at the same institution in 1896.

Among Widor's compositions for organ—either with orchestra or as a solo instrument—there are to be numbered a symphony for orchestra and organ, eight symphonies for organ alone and six duets for piano and organ. He has written a number of choral works with organ and without. Such are: Mass for two choirs and two organs; Psalm 112, for chorus, orchestra and organ; two motets for chorus unaccompanied; Ave Maria; an "O Salutaris," for tenor and one for baritone with violoncello and organ; "La Nuit de Walpurgis," for chorus and orchestra, and many part songs. Widor has composed for orchestra two symphonies (including the one previously mentioned in which the organ takes part), a Caprice Symphonique—"Nuit du Sabbat;" Suite espagnole, and a Serenade; and he has written concertos for piano, violoncello, and violin respectively; a Fantasia for piano and orchestra, and a choral and variations for harp and orchestra. His chamber music consists of a piano trio, a piano quartet, a piano quintet, three little trios for piano, violin and violoncello; a serenade for piano, flute, violin, violoncello and harmonium; a Suite for flute and piano, and a number of pieces for piano and violin and piano and violoncello.

Widor has made several contributions to the music of the stage. He is the composer of the grand operas "Maitre Ambros," "Nerto," "Les Pécheurs de St. Jean," and "Les Marins." Other works than operas are the three act pantomime "Jeanne d' Arc," and music to Dorchains' "Conte d'Avril," and Coppee's "Les Jacobites." In addition to these creative labors Widor has edited much music for the organ and he has accomplished no little literary work. In the latter field he has officiated as music critic for the paper *l'Estafette* and has contributed to the *Revue des Deux Mondes* "La Musique grecque et les chants de l'église latine," besides bringing out a supplement—an important work—to Berlioz' book on Instrumentation. This treatise is published as "The Technique of the Modern Orchestra."

Widor's "Sinfonia Sacra" was written in 1907, and was dedicated to the Königliche Akademie der Schönen Künste, in Berlin, when the French composer was admitted to its membership in that year. It was one of the chief works to be given performance at the Festival of French Music, held in September, 1910, at Munich. On the occasion of this interpretation the "Sinfonia Sacra" was played by Albert Schweitzer* and the orchestra was directed by the composer.

The composition is scored for organ, two oboes, clarinet, two trumpets, three trombones and strings.

Widor's work is freely constructed as to form and more nearly resembles the fantasia as composed by masters such as Mozart and his contemporaries. The various divisions of the piece, which are not always separated by obvious pauses, are as follows:

Adagio, C minor, 12-8 time.—Subject announced by the strings in octaves. The organ takes it up, eleven measures later being followed by a chorale, "Nun Komm, der Heiden Heiland," given out by a solo violin. Seventeen pages of the score are occupied in the development of this material. The chorale just referred to is the melody of an old Latin hymn—"Veni redemptor gentium"—composed by St. Ambrose, who wrote it, and a number of others, for the services of the cathedral church which he built at Milan about A. D. 384.† This was one of the hymns which were translated by Martin Luther and, under the title "Nun Komm, der Heiden Heiland," inserted in Johann Walther's "Geystlich Gesangk Buchleyn" (1524-1525), the earliest collection of Protestant hymns.

Bach made use of this choral in several of his organ preludes,

*Schweitzer was born (Jan. 14, 1875) at Gläusbach. He was a pupil in organ playing of Eugen Münch at Mühlhausen, of Ernst Münch (brother of the former) at Strassburg and of Widor in Paris. At the solicitation of Widor Albert Schweitzer wrote his "Jean Sébastien Bach, Le Musicien-poète" (Paris 1905) which he published in an enlarged edition and in German at Leipzig in 1907. He is known as an authority upon the organ accompaniments to Bach's cantatas and upon the art of organ building, upon which he has written a work—"Deutsche und Französische Orgelbaukunst und Orgelkunst" (Leipzig, 1906). Schweitzer is now living at Strassburg.

†Much material concerning the subject of Ambrose and his church music is contained in Biraghi's "Inni sinceri et carmi di S. Ambrogio (Milan, 1862); Dreyes "Aur. Ambrosius," published in 1893, and Steier's dissertation "Untersuchungen über die Echtheit der Ambrosian Hymnen" (1903).

and he employed it in two cantatas. The first, written in 1714 is the finer creation of the two. The second, composed some twenty years later, makes use only of the opening portion of the text.

Moderato, E minor, 4-4 time.—Subject set forth by the organ, pizzicato in the strings. Much use is made of a 32nd-note figure in the former, over which, later, a theme is heard in the oboes.

Andante con moto.—The organ is heard alone for the first five measures, a solo violin and solo violoncello then being employed as in a duet. The solo violin plays an important part in this section in the course of which there are suggestions of material in the previous section. The organ brings forward a reminiscence of the chorale, and at the close of the division introduces a cadenza.

Allegro moderato.—Fugal treatment is given to a subject given out by the first violins, and the organ enters with a version of the subject which had opened the first division. (*Adagio*). Where, in the organ part, the pedals are employed there is introduced a suggestion of the chorale. With this, with subsidiary material and with the hymn-like subject worked up to a climax, the work is brought to a conclusion.

Symphony No. 3 (Eroica), E Flat, Opus 55.

Ludwig van Beethoven.

Born Dec. 16, 1770, at Bonn.
Died Mar. 26, 1828, at Vienna

The first conception of a symphony which should be connected with the championship of liberty, the furtherance of national glory as represented in the genius of Napoleon Bonaparte, was given to Beethoven as early as 1798. In the first month of that year General Bernadotte was sent by the French Directory upon a diplomatic mission to the Austrian Court. He arrived at Vienna, February 8, and there is reason to believe that Beethoven became on terms of more or less intimate friendship with him. That Bernadotte was interested in music would seem to be evident from the fact that the violinist, Rudolphe Kreutzer, was in his suite, and that, in later years, when Bernadotte had been elevated to the throne of Sweden, Beethoven addressed a letter to him (March 1, 1823) thanking him for an honor bestowed by the Royal Academy of Sweden, and stating that he (Beethoven) had often admired and

viewed with the liveliest interest the king's solicitude for art. It was General Bernadotte who was supposed to have suggested to Beethoven a symphony which should be entitled "Bonaparte." Anton Schindler, one of Beethoven's most intimate associates, stated in his life of the composer that Bernadotte was directly responsible for the work, and that the fact was well known not only to himself, but to Count Lichnowsky, "who was often with Beethoven in the company of Bernadotte." Yet Dr. Bertolini asserted that the first idea of the *Sinfonia Eroica* was given to Beethoven by Bonaparte's expedition to Egypt in May, 1798, and that the rumor of Nelson's death at the Battle of Aboukir inspired the Funeral March. Czerny, whose imagination sometimes outran his common sense, suggested that the death of the English general, Abercrombie, was the original inspiration of the symphony, and he added the rather enigmatic opinion that the naval character of the themes and of the whole first movement was due to this catastrophe.

Whatever or whosoever may have led Beethoven to compose the *Eroica* symphony, it is clear that Napoleon Bonaparte was the central inspiration of the whole. We know this from the original manuscript of the work which bears the inscription "Bonaparte;" and in a letter to Breikopf and Härtel, dated August 26, 1804, Beethoven, offering the symphony for publication, wrote: "The symphony is really entitled *Bonaparte*, and in addition to the usual instruments there are, specially, three obligato horns. I believe it will interest the musical public."* Beethoven probably began serious work upon the symphony in the summer of 1803, when he was sojourning at Ober-Döbling, and the greater portion of the work was written there; for, upon his return to Vienna in the autumn, the finale was sufficiently complete to permit of a general idea of it to be given on the piano to the painter, Mahler, and others. Early in 1804 the symphony was finished, and it was Beethoven's intention to send a copy of the score to Bonaparte, the champion of liberty and of those republican principles which were so dear to the heart of the composer. We shall see that the intention was never realized. In May, 1804, Napoleon, who for long had been an absolute ruler, in fact, if not in name, assumed the title of Emperor, and the regal splendor that had once ruled at the French court was reinstated.

The score for Napoleon was lying on a table in Beethoven's room awaiting its dispatch even as Ries brought the news of Bonaparte's assumption of the throne. Beethoven was filled with rage—with bitter disappointment. "He is nothing but an ordinary man after all! Now we shall see him trample on the rights of men. He seeks only to gratify his own ambition; he will elevate himself

*Breikopf and Härtel rejected the symphony, and their paper, the *Allgemeine Musik Zeitung*, set forth a merciless attack upon it, written by Rochlitz. Beethoven was not, however, in the least disconcerted by this, and he asked the publishers to remember him kindly to Rochlitz and say that he hoped that that critic's bad temper toward him had somewhat toned down.

above all others and become a tyrant!" As he spoke these words Beethoven strode to the table, and taking up the score tore off the title-page with Napoleon's name upon it and threw it on the floor. When the third symphony was published in 1806 no mention was made, on the title, of Bonaparte. Yet there was this indirect reference to him: "Sinfonia Eroica, composed to celebrate the memory of a great man. * * *" The word, "memory," is of much significance.

The first performance of the Eroica symphony was at a private concert given at the mansion of Prince Lobkowitz in December, 1804. The first public production of the work was at a concert given by the violinist, Clement, on Sunday, April 7, 1805, at the Theater an der Wien. It was the first number on the second part of the program, and it was announced that the symphony—in D sharp major!—would be conducted by the composer himself. There was some complaint among the critics as to the length of the work, and it would seem that a certain restlessness was to be observed even among the listeners, for Czerny remembered that during the performance someone in the gallery shouted, "I'd give a kreutzer if it were over!"

In other countries the symphony was first heard as follows: In England, at the second concert of the second season of the Philharmonic Society, February 21, 1814. In Paris, the first authentic date of performance was at a Conservatoire concert, March 9, 1828. In Russia, the symphony was given for the first time at St. Petersburg, March 15, 1834. In Italy, not until 1866, when Sgambati produced it at Rome. No performance took place in Spain until 1878.

The Eroica symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums and strings.

I. (*Allegro con brio*, E flat major, 3-4 time.) After two resounding chords for the orchestra the principal theme is set forth by the violoncellos. The subject is an exact repetition of the opening of the overture to Mozart's youthful opera, "Bastien et Bastienne." Prodhomme suggests that Beethoven may have heard this work at Bonn. After this theme has been heard in the full orchestra another idea is given out, conversationally as it were, by the woodwind. The second subject proper appears after a descending passage *fortissimo* in the full orchestra. The first phrase of it is heard in the woodwind, *piano*, rising to a crescendo, the strings then continuing it. Another section of the subject appears in a vigorous *forte* given to the whole orchestra. There is a codetta, in which the material of the principal theme is suggested. This closes the Exposition.

The Development is elaborate. After some preliminary matter in the strings there ensues a working out of the conversational passage in the woodwind previously referred to. There is then

heard development of the principal theme, and a return is made to the subject worked out before. Attention may be drawn to a violent outburst in which the full orchestra, *fortissimo*, calls out a passage in which the accent is apparently changed to two instead of three beats in a measure. It was while conducting the symphony in 1804 that Beethoven lost his beat at this place, and the orchestra became so confused that the players were obliged to stop and begin over again. Following this comes a tranquil episode, the melody of which is given to the oboe. At the close of the development occurs the well-known passage in which the horn gives out the first four notes of the principal theme—the chord of E flat—while the violins play B flat and E flat against it. At the first performance of the symphony Ries, who was in Beethoven's vicinity, called out, when the passage arrived, "The d—d horn player has come in wrong. That sounds abominably false!" Ries declared that for making this statement he narrowly escaped being cuffed by Beethoven, and that it was long before the master forgave him. The Recapitulation follows immediately with the principal theme in the 'cellos as before. The second subject arrives in E flat, and there is a very long and elaborate coda in which previous material is worked over.

II. Marcia Funebre. (*Adagio assai*, C minor, 2-4 time.) The introduction of a funeral march into a symphony was something of a departure in the period in which Beethoven passed his existence. Yet the master had already done the same thing in his Sonata Opus 26, written in 1802. In this the slow movement is entitled "Marcia funebre sulla morte d'un Eroe." That the march in the symphony was directly concerned with Napoleon there can be no doubt, if Schindler spoke the truth when he asserted that on the death of Napoleon being made known to Beethoven that master remarked that he had written his funeral march seventeen years before.

The subject is announced *pianissimo* by the the first violins, to be taken up eight bars later by the oboe. The second theme, in E flat major, appears in the strings. Development of the two subjects follows, and what may be considered as the trio of the march is ushered in with the section (*Maggiore*) in which a melody is put forward successively by the oboe and flute, the violins playing an accompaniment of triplets. The violins continue this melody, and it is worked out in different instruments. The minor mode and the first subject in the violins returns; but the after treatment of this theme is different, fugal development of it entering at the tenth measure. The motive of the fugato is presented *fortissimo* by the full orchestra. There is a slight reminiscence of the first theme, following which there comes an outburst in the horns and trumpets. The first subject returns in the oboe and clarinet, and is immediately followed by the second theme, again in the strings, and in E flat as before. Towards the close of the movement a tranquil melody is sung by the first violins, and the

first theme comes back fragmentarily as the movement finishes.

III. Scherzo. (*Allegro vivace*, E flat major, 3-4 time.) Six measures of introduction in the strings, *sempre pianissimo e staccato*, precede the first theme in the oboe and first violins. Practically the whole material of the Scherzo is based on this. The Trio (in the same key) is announced by the three horns which play an important part in the unfolding of this section. There are passages for the woodwind answered by similar ones in the strings, and the horn subject returns. The Scherzo is then repeated in a shortened version.

IV. Finale. (*Allegro molto*, E flat major, 2-4 time.) This movement is a theme and variations. The theme was evidently one for which Beethoven had affection; for, in addition to the use which he made of it in this symphony, he had previously employed it in the finale of the "Prometheus" music (1801), in the finale of the Variations for piano in E flat (1802), and in a Contretanz.

The movement begins with an impetuous passage in the strings and seven chords *fortissimo* in the full orchestra. The theme is then put forward by the strings, *pizzicato*. This is, however, the bass of the real theme, which occurs later. There is a touch of Beethoven's humor in the representation of this subject in the strings with answering notes on the unaccented beats by the woodwind. In the first variation the theme is put forward by the second violins with a conversational passage between the violoncellos and first violins. All other instruments are silent. In Variation II the theme is in the first violins accompanied with a triplet figure in the other strings. The third variation presents the theme proper in the oboe with a broken-chord figure running against it in the first violins, which later take up the theme itself. The fourth variation is an extended fugal treatment of the first portion of the theme. The first violins and flute bring back (in D major) the second portion, and there is a continuation of it in the flutes and oboes with a running counterpoint in the first violins. A new idea is put forth in an energetic passage in G minor in the first violins and woodwind; but the bass of this is made up of the first four notes of the theme.

The second part of the theme returns gently in C major in the first violins, and there follows contrapuntal treatment of the first portion, a fugato being a characteristic feature of it; but both parts of the theme are worked into the fabric of the movement. There is a pause on a chord played by the full orchestra, and the tempo changes to *Poco Andante*. Here the woodwind introduces a further variation of the theme, it being continued by the strings. Following this there occurs a passage in the first violins and oboes (arpeggios in the clarinet) curiously suggestive of a portion of the "Leonore" overture No. 3, and the second portion of theme is called out *fortissimo* by the basses, woodwind and trumpets. A grandiose coda concludes the symphony.

FOURTEENTH PROGRAM

FRIDAY AFTERNOON, JANUARY 13—2:15

SATURDAY EVENING, JANUARY 14—8:15

Soloist: **MR. FERRUCCIO BUSONI**

OVERTURE TO "The Flying Dutchman," . . . WAGNER

SUITE—No. 2, "The Wand of Youth," Opus 1B, . . . ELGAR

(First time in Chicago)

MARCH.
THE LITTLE BELLS.
MOTHS AND BUTTERFLIES.
FOUNTAIN DANCE.
THE TAME BEAR.
THE WILD BEARS.

CONCERTSTÜCK, for Pianoforte and Orchestra,

Opus 79, WEBER

LARGHETTO AFFETTUOSO.
ALLEGRO PASSIONATO.
MARCIA—RONDO GIOJOSO.

INTERMISSION

SYMPHONIC POEM—"Don Juan," Opus 20, . . . STRAUSS

TODTENTANZ, for Pianoforte and Orchestra, . . . LISZT

Overture to
"The Flying Dutchman."

Richard Wagner.

Born May 22, 1813, at Leipzig.
Died Feb. 13, 1883, at Venice.

The first conception of an opera on the story of the Dutchman, who, having sworn with awful blasphemies that he would double the Cape although it took eternity to do it, came to Wagner when, in 1839, he set sail from Pillau to make his way to Paris. Accompanied by his wife and a huge Newfoundland dog the composer embarked in a small merchant vessel bound for London. The voyage was beset with awful dangers. Badly provisioned, undermanned, with no proper accommodations for passengers, the boat was at best an uncomfortable craft. But violent storms struck her as she beat her way down the Baltic Sea; twice the vessel almost foundered, and the captain was compelled to run for safety into one of the Norwegian fiords.

"The passage through the Norwegian fiords," wrote Wagner, "made a wondrous impression on my fancy; the legend of the Flying Dutchman, as I heard it confirmed by the sailors, acquired a definite, peculiar color, which only my adventures at sea could have given it."

Wagner had plenty of time to gather the details of this legend from the sailors, for the voyage from Pillau to London actually lasted three weeks and a half. Yet the composer had become acquainted with Heine's version at Riga, and, when he met the poet in Paris, Wagner arranged with him for the use of his materials with a view to converting them into an opera text.

Writing in 1889, Francis Hueffer* said:

"Sixteen or seventeen years ago the present writer, then a very young man, made some minute researches as to the genesis of the Flying Dutchman legend. He embodied them at first in *The Academy* newspaper, and afterwards in a book, which is not a good book, but, he is happy to think, is now out of print, although at the time it attracted a good deal of attention, and in a manner started the literary Wagner movement in England. The result of those investigations may therefore be repeated here.

*"Half a Century of Music in England." Eighty-five pages of this work are devoted to Wagner's experiences in England.

"The story of the Flying Dutchman can be traced back as far as the sixteenth century, and, like that of his fellow-sufferer by land, the Wandering Jew, seems to be an outgrowth of the thoroughly revolutionized and exalted state of feeling caused by the two great events of those times—the discovery of a new world by the Spaniards and of a new faith by the Germans. Captain Vanderdecken, as is generally known, tries to double the Cape of Good Hope, notwithstanding a heavy gale blowing dead in his teeth; and finding this task too much for him, the obstinate Dutchman swears that he will carry out his purpose, even if he should have to sail till Doomsday.

"The Evil One hearing this oath accepts it in its most literal meaning; and, in consequence, the unfortunate sailor is doomed to roam forever and aye on the ocean, far from his wife and his beloved Holland. However, the poets of later ages, pitying the weary wanderer of the main, have tried in different ways to release him from this desolate fate. Captain Marryat, in his well-known novel, has not been very fortunate in this respect. Another *dénouement* of the story was invented by Heinrich Heine, and upon this Wagner has avowedly based the poem of his opera."

Without going into a detailed account of Heine's version it may be said succinctly that its main divergence from the version of other authors consists in the nature of the sentence pronounced upon the hapless Vanderdecken. According to the German poet he is condemned to wander till Doomsday unless he shall have been given release by the love of a woman faithful unto death.

Where did Heine obtain the account of the Flying Dutchman which he put into "The Memoirs of Herr von Schnabelwopski"? He once declared that he saw the adventures of the Dutchman acted on the Amsterdam stage, but this statement he later withdrew and claimed that the climax—employed by Wagner in his opera—was original with himself. Hueffer was possibly correct when he suggested that the poet saw a stage production of the Flying Dutchman in London in 1827; and the legend was, as he points out, quite popular in Britain at that time. "A very impressive version of it," says Hueffer, "had appeared in *Blackwood's Magazine* (May 1821), and this was made the groundwork of a melodramatic production of the late Mr. Fitzball, a prolific playwright of those days." The author suggests that as the piece was running at the Adelphi at the time of Heine's visit to London he may have witnessed it there.* But the plot of Fitzball's drama was entirely different from Heine's story and from Wagner's opera, and there were other versions of the legend playing at other theatres in the town.

Wagner's first impulse to write his work, 'The Flying Dutchman,' came through a projected production of an opera of his composition at the Grand Opéra, at Paris—this arrangement having been tentatively discussed by reason of the influence of Meyerbeer, who, having observed the desperate condition of Wagner's finances, gave him a letter to Leon Pillet, the director of the Opéra. The composer sent his scenario of "The Flying Dutchman" to this important personage with a request that it be arranged as a libretto in French

*The play was produced as "The Flying Dutchman" at the Adelphi Theatre, London, in December, 1826. We have the authority of Mr. Fitzball's memoirs for stating that "the drama caused a great sensation."

verse. But Pillet coolly appropriated Wagner's ideas and presented them to another composer—Pierre Dietsch—who, with a text by Paul Foucher, wrote a "*Vaisseau fantôme*" the success of which, upon its production at Paris, November 9, 1842, was anything but glorious.*

Having eventually obtained a sum equal to \$50 from Pillet for the use of his draft, and, with the understanding that he was free to make use of the story for his own purposes, Wagner retired to Meudon, a little country place near Paris. He took lodging at No. 1 Avenue de Meudon and began the composition of "*The Flying Dutchman*." Having completed the poem, he sent for a piano and commenced, in September, 1841, to write the music. "With the sailors' chorus and the spinning song I began," wrote Wagner in his *Autobiographic Sketch*, "and loudly did I give vent to my sincere joy at discovering that I was still a musician. In seven weeks the whole opera was completed. At the end of this time the pettiest cares began to oppress me again: two entire months elapsed before I could get a chance to write the overture for the finished opera, although I carried it about in my head almost complete."

Wagner's sister, Cécilie, with her husband and her infant son, had taken lodgings for the summer at Meudon, and Ferdinand Avenarius, the composer's nephew, left a record of the earliest criticism of the music of "*The Flying Dutchman*."

"My parents," he wrote, "were present at those first rehearsals. They were in a little room the furniture of which consisted only of a hired piano, a couple of tables and a few chairs. My parents have told me how, after bursting into loud exclamations of joy, Wagner turned to them with 'Eh! doesn't that sound something like?' Then a knock came at the door: Mons. Jadin, the landlord, an old original, amusingly described by Wagner, had sent up a message requesting that that kind of strumming be stopped."

But the overture to the opera was not written at Meudon. The days were becoming short and the winds cold, so, in October, 1841, Wagner made his farewells to Mons. Jadin and returned to Paris, where he put up at 14 Rue Jacob. It must have been in November—the exact date is unknown—that Wagner set down the last note of his introduction to the opera.

Having completed the work, Wagner entered into negotiations with the opera houses at Munich and Leipzig with a view to its production. Both sent refusals, with the explanation that the work was unsuited to Germany. "*Rienzi*" had made considerable success at Dresden and this induced the Intendant Lüttichau to make proposals to Wagner for the first presentation of "*The Flying Dutchman*." The production took place at the Court Opera House, Dresden, January 2, 1843, the work being performed from manuscript under Wagner's direction. Its success was negligible, owing in large measure to careless preparation, to poor setting, and—

*Another setting of Wagner's text was made by Ernst Leberecht Tschirch (1819-1854), but this opera never came to public performance. Its overture was, however, played at Munich in 1903.

with the exception of Mme. Schroeder-Devrient, who sang the part of Senta—a mediocre cast.

In 1852 Wagner made a revision of the overture, particularly of the closing part, and in 1862 he made further changes for a performance of it in Paris. The orchestral parts of the opera were published in 1860, the score in 1861. An autographic score had, however, been in circulation as early as 1844.

The overture to "The Flying Dutchman" is scored for two flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, harp and strings.

(*Allegro con brio*, D minor, 6-4 time.) The work opens with the representation of a storm. Through the bare fifths of the strings there is shouted forth by the horns and bassoons the motive of the curse laid on the Dutchman. The storm dies down with final mutterings of the curse. There is a pause, following which there appears a change of time (*Andante*, F major), in which a portion of Senta's ballad from the second act appears. After thirty-two measures of this the original tempo is resumed with stormy development of material drawn from Senta's ballad and the theme of The Flying Dutchman.* In the midst of the agitation there is presented a portion of the music of the sailors' chorus in the third act; there are heard, too, interpolations of suggestions of Senta's ballad, and this latter material forms the principal foundation of the Coda.

* "I remember," wrote Wagner, "that even before I actually set to work on the composition of 'The Flying Dutchman,' I had sketched Senta's ballad in the second act, and elaborated it poetically and musically. Into this piece I placed unconsciously the thematic germ of the whole musical score; it was the concentrated image of the whole drama as it stood before my mind's eye."

"The Wand of Youth," Suite No. 2, Opus 1-B.

Edward Elgar.

Born June 2, 1857, at Broadheath
(near Worcester), England.

In 1869 Elgar—then twelve years of age—began to write, for the edification of his family, a fairy play—"The Wand of Youth"—of which the leading idea was contained in a magic process by which the older people could be made to look upon things in the same light as the younger generation. To the play the youthful writer contributed music as well as the text and situations, and this music, written for a few instruments, was to be performed by members of the family. That Elgar's efforts were received with much sympathy in his home circle is well to be believed, for the composer's father,

a musicseller in Worcester, was not only an excellent performer on the violin, but he was for thirty-seven years the organist of St. George's Roman Catholic Church. Sir Edward Elgar's uncle cultivated music also—he was a viola player—and at least one of the composer's brothers was gifted in the art; for Frank Elgar plays the oboe and has conducted a military band composed of civilians in Worcester.

In the summer of 1907 Sir Edward Elgar took in hand the music that he had written nearly forty years before and recast it for full orchestra in the form of two Suites. The first was produced at a Symphony Concert in Queen's Hall, London, December 14, 1907, the work being conducted by Henry J. Wood. It was played at the concerts of the Theodore Thomas Orchestra for the first time in Chicago, November 13-14, 1908.

The second Suite was, like the first, drawn from Elgar's juvenile music to the play. The pieces were remodelled and rescored, but the composer did not attempt so to revise and modernize them that the original spirit would be eliminated from their art. Of the six little pieces—"March," "The Little Bells," "Moths and Butterflies," "Fountain Dance," "The Tame Bear," and "The Wild Bears"—the third and the sixth were earliest in the date of their creation, and they stand in the suite exactly as they stood when they were first composed. The others have been reconstructed from what Elgar calls "complete fragments." The first performance of the second Suite took place September 9, 1908, at the Public Hall, Worcester—the occasion of the interpretation having been the second concert of the Three Choirs Festival. It is worth remarking as an interesting, if unimportant, coincidence that the "Wand of Youth" suite was interpreted for the first time within a few hundred yards of the cottage in which, as a child, its composer had first conceived his work.

Elgar conducted the performance of his Suite, the last movement of which—"The Wild Bears"—had to be repeated owing to the enthusiasm of the listeners. There was also played for the first time Bantock's Comedy Overture "The Pierrot of the Minute;" and the other orchestral numbers were Sir Alexander Mackenzie's Overture to "The Little Minister," Strauss' "Don Juan," Debussy's "Après-midi d'un Faune" and Cowen's Overture "The Butterflys' Ball." Elgar also conducted a first performance of the Suite in London at Queen's Hall, October 17, 1908. The second "Wand of Youth" suite, dedicated to Hubert A. Leicester, Worcester, is scored for the following orchestra: two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, side drum, bass drum, cymbals, triangle, tambourine, glockenspiel, bell, xylophone, harp and strings. The movements are too slight and too simple to require detailed analysis. The following are the titles of the pieces, with the keys and the tempi in which they are

composed: I. March (*Alla Marcia, Allegro moderato*, G minor, 4-4 time); II. The Little Bells (Scherzino) (*Allegro Molto*, E flat major, 2-4 time); III. Moths and Butterflies (Dance), (*Allegretto*, A minor, 2-4 time); IV. Fountain Dance (*Allegretto comodo*, G major, 3-8 time); V. The Tame Bear (*Allegro moderato*, A minor, 2-2 time); VI. The Wild Bears (*Presto*, A minor, 2-4 time).

Concertstück for Pianoforte and Orchestra, Opus 79.

Carl Maria von Weber.

Born Dec. 18, 1786, at Eutin (Oldenburg).
Died June 5, 1826, at London.

The first conception of his Concertstück for the piano came to Weber as early as 1815, but he did not begin serious labor upon it until February, 1821, at Dresden. He worked at the piece in the eventful days preceding the production of "Der Freischütz," and it was upon the very day on which the opera was given its first public performance that Weber brought his piece for piano to completion. On June 25 the composer, on the point of leaving Berlin; where his opera had been brought out and where its triumph had been so great, bethought him to give a farewell concert before he returned to Dresden. Weber therefore arranged a performance in the hall of the new theater, June 25, and upon this occasion he interpreted the Concertstück for the first time. "I played," he wrote in his diary, "my Concertstück for the first time with enormous success." A second performance was given four days later at Sedlacek's concert "with"—according to the diary—"unbelievable applause."

The Concertstück was published in July, 1823, with a dedication to Princess Marie Augusta of Saxony. The work is not a piece of "abstract" music; for we know from Sir Julius Benedict, Weber's friend and pupil, that a program underlies the piece. The following is the plan which the composer followed:

"The Châtelaine sits all alone on her balcony, gazing far away into the distance. Her knight has gone to the Holy Land. Years have passed by; battles have been fought. Is he still alive? Will she ever see him again? Her excited imagination calls up a vision of her husband lying wounded and forsaken on the battlefield. Can she not fly to him, and die by his side? She falls back unconscious. But Hark! what notes are those in the distance? Over there in the forest something flashes in the sunlight nearer and nearer. Knights and squires with the cross of the Crusaders, banners waving, acclamations of the people; and there—it is he. She sinks into his arms. Love is triumphant. Happiness without end. The very woods and waves sing the song of love; a thousand voices proclaim his victory."

The Concertstück is divided into four divisions:

I. (*Larghetto affettuoso*, F minor 3-4 time). With an *accelerando* in the piano part the end of the first division leads into the

second. II. (*Allegro passionato*, F minor, 4-4 time). This portion of the work, 136 measures in length, comes to a pause on a chord of F minor (piano part), and five succeeding measures of *Adagio* are followed by the third division (*Tempo di Marcia*, C major, 4-4 time). The March is followed by a connecting passage (*Piu mosso*) for the piano alone, which leads into the final division (*Presto giojoso*, F major, 6-8 time), a Rondo whose principal theme is announced by the solo instrument.

**Symphonic Poem,
Don Juan, Opus 20.**

Richard Strauss.

Born June 11, 1864, at Munich.

This composition was written in 1888 at Munich, in which city Strauss had been appointed (two years previously) third Kapellmeister at the Royal Opera. In July, 1889, Strauss gave up this position, and three months later he accepted an appointment as assistant director at Weimar-Lassen, having been at that time the principal conductor at the Grand Ducal Opera House.

At the second concert of the series of subscription performances given by the Court Orchestra, Strauss' "Don Juan" came to its first performance, November 11, 1889, in the Weimar Opera House.* The symphonic poem was played under Strauss' direction, and—the work not having then been published—from manuscript. A second production was made early in the following year (January 10) at Dresden, under the conductorship of Adolf Hagen, at that time Kapellmeister at the Royal Opera and conductor of the Symphony Concerts given by the Opera orchestra. "Don Juan" was published in 1890—the orchestral parts in January and the score the following June. Strauss placed the following dedication upon his work: "To my dear friend Ludwig Thuille."†

The composition by Strauss is based upon a poem or—to put it more precisely—upon extracts from a poem by Nicolaus Lenau, entitled "Don Juan." This literary creation was written by Lenau in 1844. The poet—his real name was Nikolaus Franz Niembach von Strehlenau—made several revisions of his work, but during the last, or very shortly after it, he became insane and died in an asylum at Oberdöbling, near Vienna, August, 22, 1850.

*In his "Richard Strauss," published in the "Living Masters of Music" series in 1908, Ernest Newman states that Hans von Bülow produced "Don Juan" for the first time in Berlin. This statement would seem to be erroneous. Bülow conducted a performance—the third in order of succession—given by the Berlin Philharmonic Orchestra January 30, 1890.

†Thuille was born Nov. 30, 1861, at Bozen, and he died Feb. 7, at Munich. Most of his musical activity was associated with Munich, in which city he had been a pupil of Rheinberger and a teacher of piano and theory at the Königl. Musik-Schule.

The extracts from the poem, placed by Strauss upon this score are—as to the first two—from the opening scene of Lenau's dramatic poem. The third, in which Don Juan addresses his friend Marcello, is drawn from the last scene. Strauss has not stated that his music portrays any scenes or incidents connected with the adventures of the libertine Don Juan. Nor has he given any official sanction to a descriptive analysis of his symphonic poem—made by Wilhelm Mauke* and in which the themes and divisions of the composition are labeled with the names of characters and situations and psychological conditions which it is not easy to believe Strauss had in mind when he set down the notes upon his score.

It is proposed, therefore, to set forth merely the verses by Lenau—the perusal of which the composer of "Don Juan" believes will make the character of his symphonic poem intelligible to those who seek to find the innermost significance of the music which they hear. The translation into English, given below, is by John P. Jackson:

O magic realm, illimited, eternal,
Of gloried woman—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And—if for one brief moment, win delight!

* * * *

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours unfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each Beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire.
Out to the chase! To victories new aspire!

* * * *

It was a wond'rous lovely storm that drove me;
Now it is o'er; and calm all 'round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

*Mauke (born 1867 at Hamburg) is one of the apostles of the new ideas in German music. At first a student of medicine he threw up his projects of becoming a physician to study music with Hans Huber at Basle and later at the Munich Akademie der Tonkunst. He has done much literary work—Mauke is also a musical critic—and has, as a composer, written an opera—"Der Tausennichts"—a symphonic poem, "Einsamkeit," and many songs.

***"Todtentanz," Paraphrase
on "Dies Irae," for
Piano and Orchestra***

Franz Liszt.

Born Oct. 22, 1811, at Raiding (Hungary).
Died July 31, 1886, at Bayreuth.

The first sketches for his "Todtentanz" were made by Liszt as early as 1839 when he was sojourning at Pisa. It was not, however, until ten years later that Liszt, then living at Weimar, took up the labor of working out his sketches, and the completion of the instrumentation of the work he did not bring to completion until 1853. Even then the composer was not satisfied with his work and he made a revision of it in 1859, the composition lying then untouched for several years. The first performance of the "Todtentanz" took place at a concert of the Diligentia Musical Society, at the Hague, Holland, March 15, 1865. Hans von Bülow was the pianist and Jean H. Verhulst, who had directed the Diligentia concerts since 1860, was the conductor. As the work did not come to publication until a month later than the date of the concert, it was played from manuscript. Nine days after this first production the "Todtentanz" was given its second interpretation. This took place at a Philharmonic Concert at Hamburg, with von Bülow again performing the piano part and with Julius Stockhausen as conductor. The score of the work and an arrangement for two pianos were published in April, 1865. The orchestral parts for strings were also printed, but the wind parts were provided only in manuscript.

Two distinct explanations have been given of the source from which Liszt drew the inspiration which impelled him to the creation of his "Todtentanz." Richard Pohl, a friend of the composer and the author of his biography, stated that the composition had its origin in Liszt's endeavor to reflect in tone the impression made upon him by Hans Holbein's set of fifty-three etchings known as "The Dance of Death," and published at Lyons in 1538. But a different story was told by Lina Ramann in her biography of Liszt (1880-1894). In this she asserts that statements made as to a connection between Holbein's engravings and Liszt's music were erroneous, and she furthermore affirms that, according to information imparted to her by the composer himself, the work for piano and orchestra was inspired by the fresco "The Triumph of Death" (attributed to Andre Orcagna), which he had seen in 1838 in the Campo Santa at Pisa.* As he stood before the picture there sounded

*This edifice was built in the thirteenth century by Giovanni Pisano, and its interior was decorated with magnificent mural paintings by Orcagna, Simone Memmi, Buffalmacco, Benozzo Gozzoli, and other artists of the earliest Florentine school. There exists, however, some doubt as to the connection of Orcagna with the "Triumph of Death." The original source of information as to the authenticity of the fresco is derived from Giorgio Vasari's "Delle Vite de' piu Eccellenti Pittori, Scultori, ed Architettori," first published in 1550 and enlarged in 1568. Later investigations would seem to show that the painting was in fact one of the productions of the Siennese school. Crowe and Cavalcaselle ("History of Painting in North Italy") suggest the brothers Lorenzetti, of Sienna, were the painters of the "Triumph of Death." Other critics believe that Bernardo Daddi was the artist. The fresco has been greatly injured by damp, and its original outline and color modified by retouchings.

within the voice of Liszt—Lina Ramann declared—"the overwhelming power of the *Dies Irae* and with it there were blended the changes of idea such as the Italian master had put into color and into line."

The *Dies Irae*, upon which Liszt based his work, is ascribed traditionally to Thomas de Celano, who died in 1230, or, as some believe, in 1255. Other writers who have been given the credit of the authorship of the famous medieval hymn have been Gregory the Great, St. Bernard of Clairvaux, and Umberto. The opening lines of the text and its third stanza are, together with the English translation, as follows:

*Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.*

*Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.*

Day of anger, day of trouble.
Time shall perish like a bubble;
So spake David and the Sibyl.

Hark the trumpet sounds appalling
Earth's sepulchur'd dead up-calling.
'Round the Lord's throne prostrate falling.

Of the character of Liszt's "*Todtentanz*" Pohl, in his programmatic explanation, said:

"Just as in every walk of life the overwhelming power of Death brings with it its inevitable victory, so in this work there appears a dominating motive which through its deep solemnity lends to the piece a mood of gloom and mysticism. It is the ancient "*Dies Irae*," a Cantus firmus of the sixth (sic) century. Irresistibly and irrevocably does this threatening motive advance. Now clearly brought forward as a subject, now as a counterpoint serving as a bass, now covered over with manifold strange figures and original metamorphoses. And every variation discloses some new character—the earnest man, the flighty youth, the scornful doubter, the prayerful monk, the daring soldier, the tender maiden, the playful child."

"The tolling of bells gives the signal to begin the sinister procession—crashing strokes of the glittering scythe of Death brings it to a close. It is no lively, entertaining picture that is here disclosed, but a serious, impressive work the poetic contents of which are carried far across the borders of mere concert variations."

The orchestral portion of the work is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, tuba, three kettledrums, cymbals, triangle, gong and strings.

Liszt dedicated his "*Todtentanz*" to the noble-minded apostle of our art—Hans von Bülow—with respect and gratitude." The composition is freely constructed as to form, it being for the most part variations upon the "*Dies Irae*" theme set forth at the opening of the piece by the low-toned instruments of the orchestra.

FIFTEENTH PROGRAM

FRIDAY AFTERNOON, JANUARY 20—2:15.

SATURDAY EVENING, JANUARY 21—8:15

Soloist: MR. BORIS HAMBOURG

SYMPHONIC FESTIVAL MARCH,

Opus 38, THUILLE

*COMEDY OVERTURE, "The Pierrot of
the Minute,"*

BANTOCK

(First time in Chicago.)

CONCERTO FOR VIOLONCELLO No. 2,

E Minor, Opus 30, HERBERT

INTERMISSION

SYMPHONY No. 5, E Minor, Opus 64, TSCHAIKOWSKY

ANDANTE—ALLEGRO CON ANIMA.

ANDANTE CANTABILE CON ALCUNA LICENZA.

VALSE—ALLEGRO MODERATO.

FINALE—ANDANTE MAESTOSO—ALLEGRO—ALLEGRO VIVACE.

***Symphonic Festival March,
Opus 38.***

Ludwig Thuille.

Born Nov. 30, 1861, at Bozen.
Died Feb. 5, 1907, at Munich.

This composition, which was brought to publication in 1907—the year of its creator's death—has been once previously performed at these concerts, upon which occasion it was given its first interpretation in America, Nov. 22-23, 1907. Thuille received his first musical training from his father and from Joseph Pembaur* at Innsbruck in 1877. Later the young musician proceeded to Munich where he became a pupil of Joseph Rheinberger and, after that master's death in 1901, his successor as teacher of counterpoint and composition in the Akademie der Tonkunst. Thuille made his first success as a composer with his sextet, opus 6, for piano, flute, oboe, clarinet, bassoon and horn, which, begun in 1885, was brought out at Wiesbaden in 1889. His other contributions to the literature of chamber music include a piano quintet, opus 20 (1898-1901); a sonata for piano and violoncello, opus 22 (1901-1902); a sonata for violin and piano, opus 30, (1904) and an earlier sonata for the same instruments written in 1880 and published as opus 1.

For orchestra alone Thuille has composed comparatively little, his Romantic Overture (1896), opus 16, and the Symphonic Festival March having been his most important contributions. He produced, however, a number of vocal works with orchestra of which the more significant are the three act opera "Theuerdank"

*Pembaur was born at Innsbruck in 1848 (May 23). Having completed his studies at the conservatories of Vienna and Munich he settled down to a musical career in his native town as director of the Musical Institute, which position he has held since 1875. Pembaur has contributed to many departments of composition, his vocal music being, perhaps, the best known. He has written a symphony—"In Tirol"—a melodrama, "Das Klagende Lied," Improvisations for organ, and has produced several theoretical works ("Über das Dirigieren," 1907; "Harmonie und Modulationslehre," 1901, etc.).

(produced at Munich in 1897); the opera "Gugeline" (written 1898-1900 and produced at Bremen, March 4, 1901); the opera "Lobetanz" (written in 1896 and produced at Karlsruhe, Feb. 6, 1898) and "Traum-sommernacht" for orchestra and male chorus. A large number of solo and part-songs also came from his pen.

The Symphonic Festival March is scored for the following large orchestra: three flutes (one interchangeable with a piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, four trumpets, three trombones, tuba, three kettle drums, bass drum, side drum, cymbals, triangle, harp and strings. It opens with introductory material (*Maestoso*, F major, 4-4 time) in which fanfares for the brass are an important feature. The main movement begins with a broad subject in the strings, this being followed by subsidiary thematic matter. Another theme of importance is given out in A major by the violoncellos accompanied by long held chords in the trombones and tuba and a figure in the violas and harp. A new section (*Poco piu mosso*) follows in D minor and the principal theme returns in the full orchestra *ff*. The second subject is again heard in the violins (harp arpeggios) and, after a crescendo, a climax is attained upon which the first theme is given out for the last time by the whole strength of the orchestra.

Comedy Overture, "The Pierrot of the Minute."

Granville Ransome Bantock.

Born August 7, 1868, at London.

Granville Bantock receives with the performance of this Comedy Overture his first representation in the programs of these concerts. The son of an English physician, Bantock was originally intended for a career in the Indian Civil Service. His health giving way he determined to devote himself to a profession which would permit of less arduous experiences than those to which he would have been subjected had he proceeded to the East, and Bantock entered the London and City Guilds Institute where he took a course in "chemical engineering." The young man's enthusiasm for this subject did not at any time become very large and a natural inclination towards music finally led him to take up art as his final choice. He took some lessons from Dr. Gordon Saunders in harmony and counterpoint, and under the supervision of this teacher he advanced as far as the composition of a symphony, a Requiem Mass and some smaller vocal works. These composi-

tions gained Bantock admission to the Royal Academy of Music, London, in which institution he became, in 1889, a pupil of Frederick Corder. He won the Macfarren scholarship shortly after his entrance, and his rapid progress led to Bantock's appointment as sub-professor of harmony. The composer produced a number of ambitious works during his studentship, and of these some of the most noteworthy were a dramatic cantata, "The Fire Worshippers" (produced at a Royal Academy Concert, Dec. 12, 1890); a ballet Suite, "Rameses II" (performed at an Academy Concert, Dec. 17, 1891); a one act opera, "Coedmar" (produced at the Royal Academy, July 12, 1892, and later at the Olympic Theatre, the following October); and a scene for baritone and orchestra, "Wulstan." His first practical experience as a professional musician was gained as the conductor of George Edwardes' company, which made a tour of the world playing "A Gaiety Girl" in 1894 and 1895. In the latter year Bantock, upon his return to England, conducted Stanford's opera "Shamus O'Brien" in its provincial tour. He edited an ambitious undertaking—*The New Quarterly Musical Review*—from 1893 to 1896. The following year Bantock was appointed musical director of the Tower, New Brighton—a seaside resort near Liverpool. He began here with only a brass band, but eventually the energetic apostle of English music organized a symphony orchestra with which he performed important compositions by the principal musical creators of his land, many of whom conducted their own works.

In 1900 Bantock directed a performance of English music at Antwerp and in the same year he settled in Birmingham as principal of the Birmingham and Midland Institute of Music, in addition to this work conducting a number of choral and orchestral organizations. In 1908 Bantock succeeded Sir Edward Elgar as professor of music at the University of Birmingham.

"The Pierrot of the Minute" is based on a poem by Ernest Christopher Dowson* which was brought out in London in 1897.

*Dowson (born at Lee, in Kent, England, in 1867, died at Catford in February, 1900), was one of those sensitive souls to which Fate destines a life of mean and sordid miseries and a death, the tragedy of which is at once grotesque and full of pathos. He lived much of his life on the Continent and in a desultory fashion his education was gained there. Dowson entered Oxford University but he left it in 1887, without having taken his degree. For some years he settled in London flitting from there to Paris, to Brittany and Normandy. Never at any time possessed of a strong constitution he was not able to fortify that which he had against the insidious processes of disease. Dowson was a shy man whose poverty made his yearning for retirement almost a morbid sensitiveness. He found—as many such natures have found before him—an imaginary happiness, or, at least, forgetfulness, in drink; and the satisfaction of a craving which was not to be denied brought nearer and ever nearer the final tragedy which, perhaps, might have been staved off had the sole actor in it lived a life well ordered and endowed with finer poise and larger happiness. "Poor, morbidly shy, sensitively independent," says Arthur Symonds in a sympathetic sketch of the poet's career and works which stands as a preface to his collected poems, "he hid himself away in his miserable lodgings, refused to see a doctor, let himself half starve and was found one day in a Bodley with only a few shillings in the pocket and so weak as to be hardly able to walk, by a friend, himself in some difficulties, who immediately took him back to a bricklayer's cottage in a muddy outskirts of Catford, where he himself was living, and there generously looked after him for the last six weeks of his life. He did not realize that he was going to die; and was full of projects for the future, when the £600 which was to come to him from the sale of some property should have given him a fresh chance in the world. At the very moment of his death he did not know that he was dying. He tried to cough, could not cough, and the heart quietly stopped."

The work was given its first performance at a concert of the Three Choirs Festival at Worcester, England, September 9, 1908. It was at this performance that Elgar's second suite, "The Wand of Youth," was also given its first production. The score of the overture contains the following programmatic explanation of the music:

Pierrot enters a glade in the park of the Petit Trianon at twilight, led thither in obedience to a mysterious message which bids him come to sleep one night within those precincts if he would encounter Love. Half whimsical, half fearful, he wonders why he, so careless, thoughtless and gay, should now be filled with wistful longing, and in the fast-falling darkness he lies down on a couch of fern and falls asleep. A Moon Maiden descends the Temple of Love, and, bending over the sleeper, kisses him. He awakes and throws himself at her feet in rapt devotion, though she warns him that the kisses of the Moon are of a fatal sweetness, and that

"Whoso seeks her she gathers like a flower;
He gives a life, and only gains an hour."

But Pierrot, reckless, demands the pure and perfect bliss, though life be the price to pay. With gay laughter and sprightly jest they learn together the love of Love; but daybreak approaches, the birds awaken, and the Moon Maiden must leave him. Together they gaze at the coming dawn; then Pierrot, sinking back on his couch, falls softly asleep once more, and the Moon Maiden vanishes.

The Prelude * ends with the awakening of Pierrot, his love-dream being but the illusion of a minute.

The orchestra called for by the score of the Comedy Overture comprises two flutes, piccolo, oboe, two clarinets, bassoon, three horns, two trumpets, trombone, kettle drums, tambourine, triangle, glockenspiel, harp and strings.

The work opens with an Introduction (*Presto*, E minor, 3-8 time) in which the bassoon plays an important part. An ascending run in the strings followed by a pause leads to the main movement (*Allegro vivo*) of which the principal theme is set forth by the bassoon, harp, violoncellos and double basses, little twittering interpolations occurring in the flutes and piccolo. This is given extensive treatment. *Allegretto capriccioso*, Muted trumpets bring forward a new section, this, in its turn, being succeeded by another (*Piu moto, con grazia*, G flat major, 3-8 time) in which the oboe and a solo viola announce a theme, *con espressivo*. The capriccious character returns, but eventually a more tranquil mood prepares the way for a new division (*Lento sostenuto*)—a solo violin leading into a section (*Molto lento cantabile*) the material of which—given out by the violins and clarinets—is evidently intended to suggest the love of Pierrot and the Moon Maiden. There are somewhat rhapsodical passages with shifting tempos; but, with a fortissimo chord the dream is dispelled, and a final section (*Allegro vivo*) is announced by the bassoon and the overture comes to a close with a *diminuendo* (pizzicato in violoncellos and double basses), the last measure containing only an open fifth played *pianissimo* by two flutes.

* When the composition was given its first performance at Worcester its title on the program was "Fantastic Poem for Orchestra in the form of a Prelude." —F.B.

***Concerto for Violoncello No. 2,
E Minor, Opus 30.***

Victor Herbert.

Born Feb. 1, 1859, at Dublin.

Mr. Victor Herbert began his musical career as a violoncellist, which instrument he studied in Germany. His first position of prominence was that of principal violoncellist of the Court Orchestra at Stuttgart, and he played in a number of important concerts in Europe before proceeding to New York to become solo violoncellist in the orchestra of the Metropolitan Opera House. He was for some years, the first violoncello in Theodore Thomas' orchestra and in the organization directed by Anton Seidl, of which Mr. Herbert was also assistant conductor. Of the composer's familiar activity as a writer of comic operas it is not necessary to speak here, but it may be mentioned that Mr. Herbert has made a number of contributions to the higher forms of composition of which the following is, perhaps, an imperfect list:

Dramatic Cantata, "The Captive"; Serenade for string orchestra; Symphonic Poem, "Hero and Leander"; Orchestral Suites, "Columbus," "Woodland Fancies" and Suite Romantique. Mr. Herbert has also composed a grand opera, "Natoma."

The concerto for violoncello was written for and dedicated to the New York Philharmonic Society and it was given its first production in 1894 at one of the concerts of this organization, the composer having been also the interpreter of the solo part and the orchestra having been conducted by Anton Seidl.

Concerning the contents of the concerto—the score not having arrived in time to permit of an extensive analysis—Mr. Herbert has submitted, at the request of the writer of these notes, a program of a concert given by the Pittsburg Orchestra—he was then its conductor—at which the concerto was performed. The following has been drawn from that program.

"After a tempestuous prologue in triple and duple measure, now fast, now slow, the first theme swings into a striking five-bar rhythm—a scherzo-like movement—which is yet impassioned and dramatic. Though highly complex in rhythmic structure the movement produces such an effect that it appears to be merely the natural expression of musical fantasy under the force of inspiration, moving with a freedom and spontaneity almost like improvisation.

"At the transition without pause into the Andante, the first movement changes its character in a delicate coda and through a short *lento* reminiscence of the opening measures by the orchestra, modulates into B major. The theme, now tranquil and flowing, interrupted as it is by an episode, forms a contrast to the former movement. It is not long, however, before the first movement reasserts itself with fresh energy and new complexity including simultaneous combination of the three principal ideas and a close of brilliant figuration for the solo instrument."

**Symphony No. 5,
in E Minor, Opus 64.**

Peter Iljitsch Tschaikowsky.

Born May 7, 1840, at Wotkinsk.
Died Nov. 6, 1893, at St. Petersburg

Tschaikowsky wrote the fifth symphony in 1888 at Frolovskoe, at which place he had rented a country house where he could be free to work undisturbed by many visitors. Frolovskoe lies on a wooded hill on the road from Moscow to Klin. At the time Tschaikowsky lived there the garden of the house was fringed by a forest, and to take his daily walk thither—on these expeditions many of his works were planned—was one of the delights of the composer's country life. In 1890 Tschaikowsky went to Italy, in which country he sojourned from January to May; upon his return to Frolovskoe he discovered that the wood had been cut down. "All those dear, shady spots that were there last year," he wrote to his brother, Modeste, "are now a bare wilderness." From this time Tschaikowsky lost much of his affection for Frolovskoe and he left it in 1891. In addition to the fifth symphony the Russian master composed at Frolovskoe his "Hamlet" overture, Op. 66, and some songs.

It is evident that Tschaikowsky had in view the composition of a symphony very soon after he had settled down in this country retreat in May. He did not, however, begin any serious work upon it until the following month. "I have not yet begun to work, excepting at some corrections," he wrote to Modeste (May 27). "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas? No inclination? Still I am hoping gradually to collect material for a symphony."

In the meantime Tschaikowsky occupied himself with his garden. He did not know anything about the science of horticulture, but his gentle soul loved flowers, loved them not only to the extent of planting them and caring for them tenderly, but of feeling keen anxiety and distress when the cold, bleak winds and driving rains brought possible destruction in their train. In June Tschaikowsky settled down to earnest work upon the symphony. "I am dreadfully anxious to prove not only to others but also to myself that I am not yet played out as a composer. Have I already told you—Tschaikowsky was writing to Nadejda von Meek—that I intend to write a symphony? The beginning was difficult; now, however, inspiration seems to have come. We shall see!" By the beginning of August half the symphony had been completed, and

Tschaikowsky was able to write—on August 26th—that the last note had been put down and that he was to conduct the work at one of the Philharmonic concerts at St. Petersburg in November. The symphony was shown to some of his Moscow friends and all of them—Tanciew* in particular—were delighted with the work. It is, however, a curious circumstance that Tschaikowsky himself was, at any rate at first, far from satisfied with the outcome of his labor.

The following quotation from a letter to Mme. von Meek (December, 1888), written after the production of the fifth symphony, expresses his opinion—an opinion strangely at variance with that of most musical connoisseurs, who see in the fifth symphony the ripest fruits of Tschaikowsky's inspirations.

...“After two performances of my new symphony in Petersburg, and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!”

Yet four months later Tschaikowsky was able to write, “I like it far better now after having held a bad opinion of it for some time.”

The fifth symphony came to its first production at a Philharmonic concert in St. Petersburg November 17, 1888, the composer directing. It would seem that it was only Tschaikowsky's morbid sensitiveness that attributed the really hearty enthusiasm of the listeners to a desire to pay him empty compliments. In the concert room the success was undeniable, but the critics damned the work with one accord. Tschaikowsky conducted another performance at a concert of the Imperial Musical Society November 24th, and at Moscow, December 22nd. On both these occasions the admiration of the public was unmistakably expressed.

Early the following year Tschaikowsky set out on a concert tour abroad. After having conducted concerts in Cologne, Frankfurt, Dresden, Geneva and other cities he arrived in Hamburg on March 11th to direct a performance of the fifth symphony which was to be given by the Philharmonic Society three days later. It so happened that Brahms was visiting Hamburg, and by a coincidence he occupied a room at the hotel next to that which was tenanted by Tschaikowsky. The Russian master had met Brahms the previous year at Leipzig. In spite of his dislike of Brahms' music Tschaikowsky had cultivated friendly relations with the creator.

*Sergei Tanciew, born Nov. 13, 1856, was a pupil of Nicholas Rubinstein and Tschai-kowsky. He made his debut as a pianist at Moscow in 1875, after which he spent some time in Paris, returning to Moscow to join the faculty of the Conservatory. At one time Tanciew was director of the institution. In 1904 he became its teacher of musical theory and composition. Tanciew has written an opera, “Oresteia” (1895), a symphony in C, Opus 12, some chamber music and songs.

He spoke of him in his diary as an "unusually pleasing and attractive man," and rather amusingly in a letter to the publisher Jurgenson as one who "is by no means a total abstainer, but very pleasant and not so vain as I expected." Tschaikowsky was exceedingly flattered when he was informed that Brahms had put off his departure from Hamburg in order to attend the first rehearsal of the Symphony. After this event the two composers met at luncheon. According to Nicholas Kashkin,* "Brahms confided to the Russian composer that he did not like the symphony at all. He spoke so simply that Tschaikowsky did not feel in the least hurt, only he was encouraged to speak out with the same uncompromising sincerity his own convictions about the work of the great German master. They parted excellent friends, but never had another opportunity of meeting." But Modeste Tschaikowsky, in his biography of his brother, declares that Brahms had been pleased with the symphony as a whole, but that the Finale had not satisfied him. Moreover, he asserts that Tschaikowsky's liking for the composer of the "German Requiem" was increased, although his opinion of his compositions was not changed.

Among the friends whom Tschaikowsky made in Hamburg the previous year was Theodore Ave-Lallement who was the chairman of the Committee of the Philharmonic Society. As the fifth symphony is dedicated to him it will not be out of place to quote a passage concerning his relations with the Russian master from the latter's diary of 1888.

"This venerable old man, over eighty years of age, paid me great attention In spite of his age and his infirmity he attended two rehearsals, the concert and the party at Dr. Bermuth's. Herr Lallement candidly confessed that many of my works which had been performed in Hamburg were not at all to his taste: that he could not endure my noisy instrumentation and disliked my use of the instruments of percussion. For all that he thought that I had in me the making of a very good German composer. Almost with tears in his eyes he besought me to leave Russia and settle permanently in Germany, where classical conventions and the traditions of high culture could not fail to correct my faults, which were easily explainable to his mind by the fact of my having been born and educated in a country so unenlightened and as regards progress, so far behind Germany. . . . I strove my best to overcome his prejudice against our national sentiments, of which moreover, he was quite ignorant or knew them only through the speeches of the Russophobist section. We parted good friends."

Tschaikowsky's fifth symphony was published in 1889. Its first performance in America was at a concert in Chickering Hall, New York, conducted by Theodore Thomas. It was not played in London until 1895, in which year Nikisch conducted the work at the third of four orchestral concerts given by Daniel Mayer in Queen's

*Nicholas Dmitrievich Kashkin was a teacher at the Moscow Conservatory when Tschaikowsky joined its faculty in 1866. In later years Kashkin gave up teaching and became a professional critic. Between himself and Tschaikowsky there always existed a warm sentiment of friendship, and after the composer's death Kashkin wrote a valuable work in which were set forth his recollections of his friend.

Hall. The symphony has been played in Chicago at nine concerts of the Theodore Thomas Orchestra.

Tschaikowsky's work is scored for the following orchestra: three flutes (piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, three kettledrums and strings.

What is the innermost significance of this symphony? That Tschaikowsky had a program in his mind when he composed his later symphonies is reasonably certain. In the case of the fourth (in F minor) we know that he wrote to Mme. von Meck a long explanation of its meaning; that he endeavored to represent in tones the inexorableness of fate,—“a power which consistently hangs over us like the sword of Damocles, and ceaselessly poisons the soul; a power overwhelming and invincible.” We know also that the sixth symphony (Pathetic) was originally to have been entitled “Program Symphony,” and that although its import was never vouchsafed to the world by the composer its significance was so fraught with meaning to himself that Tschaikowsky could write “often during my wanderings, composing it in my mind, I have wept bitterly.”

But Tschaikowsky never even suggested that the fifth symphony bore a program. And yet it is impossible to doubt that this work is without an underlying drama of tragedy and hopeless fate.

I. The Introduction (*Andante*, E minor, 4-4 time) is of great importance. Ernest Newman, writing on Tschaikowsky's symphonies said of the subject with which it begins in the clarinets—“The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate.” And this subject is the “motto” of the symphony, nor is its somber influence absent from any movement of the work.

After 37 measures the introduction leads into the main movement, (*Allegro con anima*), the principal subject of which, derived from a Polish folksong, is given out by the clarinet and bassoon. Soon this is taken up by the strings with curious gurgling runs in the wood-wind and worked up to a great climax. The second theme enters suddenly and *piano* in the strings in the key of B minor. This material is considered at some length and is permitted to die away in a *pianissimo*. With an abrupt *pizzicato* chord in the strings a new idea is introduced (*Un pochettino piu animato*), in its turn to be followed 19 bars later by a third division of the theme—a melody of wistful tenderness set forth by the first and second violins. There is another cumulative growth of emotional intensity leading to a *fff* upon which the second section of this theme is repeated by the full orchestra. The development now sets in with a working out of the subject last heard in conjunction with the principal theme. Both the chief subjects of the movement are given elaborate development. The Recapitulation begins with the first subject in the bassoon, the second theme being pre-

sented much the same as before. A long coda follows based on the opening subject of the movement, ending after a long diminuendo and almost wearily in a *pianissimo* of the bassoon and lower strings.

II. The slow movement (*Andante Cantabile, con alcuna licenza*, D major, 12-8 time) opens with sombre chords sustained in the lower strings leading into a melody set forth by the first horn. At the close of this a new theme is announced by the oboe with a triplet figure in the strings. Having been worked up to a climax this theme is in its turn succeeded by another (*Moderato con anima*) given to the clarinets.

This, like the preceding, is gradually intensified in emotional fervor; there is a quickening of the tempo, a sort of hurried presentiment of impending disaster and the "motto" of the symphony bursts in *fortissimo*. There then follows a recapitulation of the previous material which is succeeded by another outburst in which the "motto" subject is given forth by the brass. The movement closes gloomily with suggestions of the second theme.

III. "Valse." This movement is simple in construction. Its subject (*Allegro moderato*, A major, 3-4 time) is presented by the first violins. What answers the purpose of a "trio" is discoverable in the lightly-dancing 16th note figure moving in the strings and later in the wood-wind.

After a more or less lengthy presentation of this idea the opening theme of the waltz returns. Note the ominous appearance of the "motto" theme at the close.

IV. Like the opening movement the finale (*Andante Maestoso*, E major, 4-4 time) is preceded by a lengthy introduction in which the "motto" of the symphony is reheard, this time in the major. The introduction leads directly into the main movement (*Allegro vivace*, E minor, 2-2 time) of which the principal subject is energetically put forward by the strings. In the course of a transitional passage leading to the second theme a canon is introduced between the upper and lower strings. The second subject, in D major, is heard in the wood-wind. This is interrupted by a sudden entrance of the "motto" subject in the brass, following which there ensues a development, first of the principal theme and later of the second subject. The Recapitulation brings forward the former material with modifications of instrumentation and key with—at the close—ever increasing enervations of the portentous motive first heard in the introduction. At length (*Moderato assai e molto maestoso*) there is a change to E major, and accompanied by triplet passages in the wood-wind this "motto" theme is triumphantly presented by the united strings followed no less triumphantly by the two trumpets in unison and *fff*.

There is a coda (*Presto*) based on previous material, and the symphony comes to its conclusion with an exultant return to the principal subject of the opening movement.

SIXTEENTH PROGRAM

FRIDAY AFTERNOON, JANUARY 27—2:15

SATURDAY EVENING, JANUARY 28—8:15

Soloist: MR. XAVER SCHARWENKA

MARCHE ÉCOSSAISE. DEBUSSY

PRELUDE, "L'Après-Midi d'un Faune," . . DEBUSSY

CORTÈGE AND AIR DE DANSE, . . . DEBUSSY

CONCERTO FOR PIANOFORTE, No. 4,

F Minor, Opus 82, SCHARWENKA

ALLEGRO PATETICO.

INTERMEZZO (ALLEGRO MOLTO TRANQUILLO.)

LENTO MESTO—ALLEGRO MA NON TROPPO.

INTERMISSION

SYMPHONY No. 2, D Major, Opus 73, . . BRAHMS

ALLEGRO NON TROPPO.

ADAGIO NON TROPPO.

ALLEGRETTO GRAZIOSO (QUASI ANDANTINO).

ALLEGRO CON SPIRITO.

Marche Écossaise.

Claude Debussy.

Born August 22, 1862, at St. Germain.

This work was originally written for piano (four hands). As it dates from 1891 the composition belongs to the French composer's earlier style and it is, indeed, the only published work from his pen written in that year.* As the published score bears no intimation to the contrary it may be believed that the transformation of the March from a piano duet into an orchestral piece was accomplished by Debussy himself.

The thematic matériel is not the creation of the French master, (whose work is entitled "*Marche Écossaise, sur un thème populaire.*") The Scotch tune, which forms the basis of the work, is known as the Earl of Ross's March.

The following orchestra is called for by the score—two flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums, cymbals, tambourine, harp and strings.

After a short introduction the opening theme of the march is set forth (*Allegretto scherzando*. A minor, 2-4 time) by the oboe and trumpet, as follows:

No. 1.



A new idea is soon brought forward in the wind in which a triplet figure plays an important part. The first idea is developed and ending *fortissimo* is succeeded by a section (*Calme*, F major, 2-4 time), which is practically the trio of the piece and which derives its subject from the material previously quoted. The theme is announced by the English horn over a syncopated accompaniment in the lower strings, muted:

No. 2.



The flute takes up the theme, and there follows in the oboe a little motive of five notes to which important development is given. The

*The previous year was more fertile; for in 1890 Debussy wrote his piano pieces, *Reverie*, *Ballade*, *Danse*, *Valse Romantique*, *Suite Bergamasque*, *Mazurka* and *Nocturne* and the setting for voice and piano of five poems by Baudelaire.

time changes to 6-8, the tempo becomes quicker and the first theme returns now in 6-8 and given to the violins. A coda in A major closes the work.

*Prelude,
"The Afternoon of a Faun."*

Claude Debussy.

(Eglogue by S. Mallarmé.)

The artistic aims and achievements of Stéphane Mallarmé had so much in common with those of Debussy, that in advancing the principles which actuated the author of "L'Après-Midi d'un Faun" in the creation of his work, much of the standpoint of Debussy will be understood as well. Mallarmé—he was born in 1842 and died in 1898—was a symbolistic poet. There was nothing of adventure or excitement in his life beyond such excitement as could be found in a professorship of English at the Lycée Fontanes in Paris. His was an existence—as Edmund Gosse wrote*—"spent in a Buddhistic calm, in meditation." Nevertheless Mallarmé was a figure of influence in the young school of French literature. On Tuesdays there was at his flat in the Rue de Rome many a gathering of disciples. One can imagine that Debussy was not seldom there. Arthur Symonds, who sympathized with Mallarmé's ideals, described the poet's home as "a house in which art, literature, was the very atmosphere, a religious atmosphere; and the master of the house, in his just a little solemn simplicity, a priest." "The Afternoon of a Faun," which appeared in 1876, was the starting point of Mallarmé's later ideas in regard to poetic style. It appeared with curious illustrations by Eduard Manet† and caused much speculation and some derision among the literary lights of France. One cannot do better than return to Mr. Gosse for an explanation of the poet's aims—an explanation which reflects with remarkable accuracy the aims of Claude Debussy. "Translated into common language, then, the main design of M. Mallarmé and his friends seems to be to refresh the languid current of French style. They hold that art is not a stable nor a definite thing, and that success for the future must be along paths not easily traversed in the immediate past * * * They make infinite experiments, they feel their way." Mr. Gosse then shows that the poet rejected the old worn phrases in favor of the odd, exotic and archaic terms. He aimed to "use words in such harmonious combinations as will suggest to the reader a mood or condition which is not mentioned in the text, but is

*"Questions at Issue." 1893.

†Eduard Manet (1833-1883) was a painter of the Impressionistic school who reflected in his art much of the spirit that went to the creation of Mallarmé's poetry. He provided illustrations,—in addition to "The Afternoon of a Faun,"—to Cross' "Le Fleuve," "Champfleury's "Les Chats" and "The Raven" of Edgar Allen Poe. Owing to the unconventional nature of many of his subjects Manet was refused a place for his pictures in the Salon and other public exhibitions. But he gave exhibitions of his own and he had many ardent admirers, among them being Emile Zola, who wrote an appreciative critique upon his art.

nevertheless paramount in the poet's mind at the moment of composition." In latter life the obscurity of Mallarmé's style became more and more pronounced until even his disciples were reduced to desperation in their efforts to put meaning behind his words. There is much that is obscure in the language of "L'Après-Midi d'un Faune," but the substance of the poet's mood and meaning is thus summed up by Mr. Gosse:

" * * * A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep * * * "

Debussy's prelude was composed in 1892, and was brought out at a concert of the Société Nationale, December 23, 1894, in Paris. The work is scored for three flutes, two oboes, two clarinets, four horns, two harps and strings.

***Cortège and Air de Danse,
from "L'Enfant Prodigue."***

Claude Debussy.

With his *Scène Lyrique*, "L'Enfant Prodigue," Debussy won the Grand Prix de Rome in 1884. The text of the poem—it was written by Edouard Guinard—was also set by Missa, Leroux, Kaiser and René who, together with Debussy, were competing for the prize. The works were performed in the hall of the Conservatoire, June 27, 1884. On the occasion of this first production of Debussy's composition the three parts which interpret the story of the work were distributed as follows: Mme. Caron, who sang the music of Lia, Alexandre Taskin* (Siméon) and Van Dyck (Azaël).†

*Taskin (1853-1897) was for some years teacher of operatic singing in the Conservatoire of Paris. An operatic artist himself he made his début at Amiens in 1875. After singing at Lille and Geneva he returned to Paris in 1878, and two years later was engaged for the Opéra-Comique where he created many important roles.

†Ernest (Marie Hubert) Van Dyck (born April 2, 1861, at Antwerp) has since 1886 been associated with the interpretation of Wagnerian music drama. But his first reputation was made as a singer at the Lamoureux concerts in Paris, he having studied vocal art in the French capital with St. Yves Bax.

The score remained untouched for a number of years, but in 1908 Debussy revised and largely rescored his work for the Sheffield (England) Musical Festival. "L'Enfant Prodigue" in this new form came to its performance on the fourth day of the festival (Oct. 8, 1908) with the following interpreting artists: Mme. Nicholls (Lia), Felix Senius (Azaël) and Frederick Austin (Siméon). Included in the same concert was Mozart's "Haffner" Symphony, Verdi's Requiem in memory of Manzoni, Rimsky-Korsakow's Suite "The Eve of Christmas," and selections from the third act of "Die Meistersinger," by Richard Wagner. Henry J. Wood was the conductor. Debussy further retouched the score of his "L'Enfant Prodigue" for presentation as an opera, in which form it was given at Covent Garden, London, under the direction of Percy Pitt, Oct. 28, 1910, with Miss Perceval Allen and Messrs. D'Oisly and Alfred Kaufmann as interpreters. The work was followed by Humperdinck's "Hänsel und Gretel."

The story of Debussy's "L'Enfant Prodigue" is simple. Lia, the mother of Azael, bemoans the loss of her wayward son. As she expresses her grief Siméon, her husband, gently upbraids her, and he exhorts Lia to hearken to the music of the merry-makers and to partake of their joy. A procession of the revellers enters and Siméon and Lia join the throng. Azaël, who has returned home, exhausted and repentant, has, unobserved by the people who pass by, seen his brother and sister in the midst of the joyous crowd. He falls unconscious outside the home which had once sheltered him and is discovered by Lia and his father. Forgiveness is extended to the erring wanderer and all thank Heaven for his restoration.

The music of the Cortège and Air de Danse is played as the procession of revellers enters. The directions in the score are as follows: "Young men and maidens pass across the scene followed by attendants who present flowers, fruits and brimming cups to them. They form a gay procession headed by Siméon and Lia." The scene of the work is a village near the Lake Genesareth. The excerpt played at these performances is scored for three flutes (the third flute interchangeable with a piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three kettle-drums, tambourine, cymbals, harp and strings. An arrangement of the pieces for piano duet was published in 1905 and the orchestral score in the following year.

***Concerto for Pianoforte*
*No. 4, F Minor, Opus 82.***

Xaver Scharwenka.

Born January 6, 1850, at Samter.

Xaver Scharwenka obtained his musical education at Kullak's Academy in Berlin from which institution he graduated in 1868. A pupil there of Kullak and Richard Wuerst, Scharwenka, upon

the completion of his studies entered the Academy as a teacher. He made his debut as a pianist in 1867 at the Singakademie, the success of which resulted in a number of important concert engagements in Berlin and other large cities of Germany. Having taught in Kullak's school for five years Scharwenka gave up his position to undertake an European and American tour. He founded the Scharwenka Conservatory in Berlin in October, 1881, of which he remained director for ten years. In 1891, Scharwenka proceeded to New York, where he became the head of a music school bearing his name, returning, however, to Berlin in 1898 to associate himself with Klindworth in the direction of the Klindworth-Scharwenka Conservatory.

Scharwenka has published in the larger forms a symphony (C minor) opus 60; an opera "Mataswintha,"* two piano trios (opus 1 and opus 42), a piano quartet, opus 37, two violoncello sonatas (opus 2 and opus 46), two sonatas for piano alone (opus 6 and opus 36), and four concertos for piano and orchestra—No. 1, B flat minor, opus 32; No. 2, C minor, opus 56; No. 3, C sharp minor, opus 80; No. 4, F minor, opus 82. The composer of these works has also made numerous contributions to the literature of the piano and of these his Polish Dances Opus 3, Opus 9, Opus 29, Opus 34, Opus 58, etc., have been widely played.

The fourth concerto was produced by Martha Siebold, October 31, 1908, at a concert given by her in the Beethoven Saale, Berlin, Mr. Scharwenka having been the conductor. The correspondent of the Musical Times (London) testified that "the hall was crowded with an audience which may, without exaggeration, be said to have included almost every pianist-virtuoso, teacher and student in Berlin." In New York Mr. Scharwenka played the work himself—it was his first interpretation of the piano part—at a concert of the New York Philharmonic Society, November 27, 1909. The score and parts of the fourth concerto were published in 1908 with a dedication to Queen Elizabeth of Roumania.

The orchestral portion of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, three kettle drums, triangle, strings.

I. (*Allegro patetico*, F minor, 3-4 time.) Twenty-seven measures of introductory material precede the entrance of the principal theme. Of these the first nine—given to the strings, woodwind and horns—foreshadow the first subject itself. This is announced by the full orchestra. The solo instrument takes it up and the theme is worked over by the orchestra over an

*This work—written in three acts and based on Felix Dahn's novel "Ein Kampf um Rom" (1876)—was produced at Weimar in 1897. When Mr. Scharwenka came to New York he performed portions of the opera at a concert given to introduce his music to the American public, and he gave a complete production of "Mataswintha" at the Metropolitan Opera House with Mr. Damrosch's company. Just before the performance took place Ernst Kraus, the interpreter of the leading tenor role was taken ill, and Stehmann, a baritone, had to sing the part, which he learnt in two days. Mr. Krehbiel, the critic of the New York Tribune, testified that the opera "proved to be an extremely interesting work and well worth the trouble spent upon its production." An English translation of the text was made by Helen D. Tretbar.

accompaniment of broken octave passages in the piano. The key changes to B major, and another idea is given out by the piano. The second subject is presented by the solo instrument in B major, but this is broken off by abrupt chords in the orchestra and a general pause, to be resumed in A flat major—the orthodox key—by the piano. Passage work follows, the orchestra playing suggestions of the second theme. At the close of this a lengthy tutti is introduced, its material based largely upon the first theme. Development of the foregoing material now takes place, the principal theme, the subsidiary idea which followed it and the second subject being worked out. Broken octave passages in the solo instrument lead to the Recapitulation, the principal subject being, as before, given to the orchestra. A cadenza for the piano precedes the entrance of the second theme, which is now set forth by the orchestra in F major and taken up, in the same key, by the piano. A brilliant coda, based on the first theme, brings the movement to an end.

II. (*Allegretto molto tranquillo*, A flat major, 2-4 time.) After sixteen introductory measures two flutes give out the principal theme over a staccato accompaniment in the bassoons. Having been continued by the violins the theme is taken up by the piano, lightly accompanied in the strings and woodwind. The first violins and violoncellos bring forward an idea, of similar character to the first, in B flat minor, and the opening theme returns. There is development of this material and a more vigorous section (*Un poco piu animato*) is introduced in the form of a theme in octaves in the piano part accompanied by incisive chords in the strings and woodwind. A cadenza for the solo instrument follows and the material of the first portion of the movement returns. The coda is largely constructed from the first theme and a triplet figure in the piano part.

III. A lengthy introduction (*Lento, mesto*, C sharp minor, 4-4 time) precedes the main movement. A somber phrase for the wind instruments alternates with an answering phrase in the first violins. The piano brings forward a theme, at the close of which there is a suggestion (in the bassoons) of the first theme of the opening movement followed by a hastening of the time which leads into the final section of the concerto (*Allegro non troppo vivace*, F minor, 4-4, 12-8 time). The principal subject is preceded by introductory octave passages in the solo part and is then given out—also in octaves—by the piano. The first violins take up the theme, the solo instrument accompanying with brilliant passage work. There is a change to F major, and a new idea is put forward by the piano *ff* (strings accompanying with chords). The first subject returns, and after some repetition of material in the first portion of the movement there is heard in the first violins (*Un poco piu animato*) the second theme of the opening movement. A brilliant coda is based upon the material of the principal subject of the finale.

Symphony No. 2. D Major, Opus 73.

Johannes Brahms.

Born May 7, 1833, at Hamburg.
Died April 3, 1897, at Vienna.

In the history of music there have been but few composers who have demonstrated the possession of the qualities of self-restraint and artistic reticence such as were possessed by Brahms. That he should have spent ten years upon the writing of his first symphony was not less characteristic of Brahms' artistic scrupulousness than the fact that he waited for the experience of a quarter of

a century before attempting a form which was the most exacting and arduous of any in his art. Yet having accomplished his triumph Brahms stayed his hand no longer. The first symphony had been heard but little over a year when the second—in D major—was produced. This work was completed at Lichtenthal during the summer of 1877, Brahms being at that time forty-four years old. The first hearing of the D major symphony was not in the medium in which it had been conceived, but in an arrangement for piano (four hands) put together by Brahms himself. This was performed by Brahms and Ignaz Brüll* in December at the piano house of the composer's friend, Ehrbar, in Vienna, a number of invited connoisseurs being present to listen to the work.

The production of the symphony had been arranged for December 11, at a Philharmonic concert, but a postponement was made, and the work was not brought out until December 30, 1877, upon which occasion Hans Richter was the conductor. Of the success of Brahms' symphony in Vienna there was no possible doubt. Many of the critics who had found the first symphony abstruse waxed enthusiastic in admiration of the second. Particularly did they praise the third movement for its "original melody and rhythm," and Hanslick—a dreaded arbiter of taste—discovered in the symphony a masterpiece of art. A second performance Brahms himself conducted at the Leipzig Gewandhaus January 10, 1878. Here his success was less pronounced. The audience was friendly, and the orchestra welcomed the composer's appearance with a flourish of trumpets and drums; yet the general impression was one of polite cordiality rather than of unrestrained enthusiasm. In her biography of Brahms (1905) Miss Florence May attributes this aloofness to the fact that the listeners, remembering the first symphony, expected similar sublimities in the second, which is idyllic rather than sublime. Joachim conducted a performance the same year at the Rhine Festival at Dusseldorf, whereat the triumph of Vienna was repeated; and at Hamburg Brahms directed an interpretation of his symphony (Philharmonic Society, September 29) at the close of which the listeners threw flowers to him in an ecstasy of joy.

The score of the symphony in D—published in 1878—calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and a tuba, kettledrums and strings.

The first movement, *Allegro non troppo*, D major, 3-4 time, brings forward the principal subject at once without any introduction:

*Ignaz Brüll (born Nov. 7, 1846) was at this period of musical history a pianist of no little distinction in Germany and Austria. Having spent much time in making concert tours he settled in Vienna in 1872, where for six years he was a teacher of the piano at the Horak Institute. Brüll wrote many compositions, of which at least one—the opera "Das Goldene Kreuz"—has achieved great popularity. He died Sept. 17, 1907, at Vienna.

No. 1.

Allegro non troppo. Horns.

The musical score for No. 1 is presented in two systems. The first system shows the Cello part (labeled 'Cellos.') and the Horn part (labeled 'Horns.'). The Cello part begins with a piano (p) dynamic and a broad, singing melody. The Horn part enters later with a more active, undulating melody. The second system continues the development of these themes, with the Cello part maintaining its broad, singing character and the Horn part providing a contrasting, more rhythmic accompaniment.

The transitional passage leading to the 2nd subject commences with a new and undulating melody in the first violins, the second subject entering some forty measures later with a broad and singing theme played by the violoncellos:

No. 2.

The musical score for No. 2 is presented in a single system. It features a Cello part (labeled 'Cellos.') with a piano (p) dynamic. The melody is broad and singing, with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

After the repetition of this in the woodwinds a second section of the subject is introduced—a vigorous *Marcato* passage in A major—followed by a further presentation of the former theme given out by the violoncellos, this time accompanied by a triplet figure in the flute. This closes the exposition, which is then repeated.

The Development works out with considerable elaborateness the principal theme and the undulating passage which led in the exposition from the first to the second subject. The latter theme is not worked out at all.

The Recapitulation brings forward the same material as that which has been heard in the exposition, but its presentation is modified as to the instrumentation, and the subjects are announced with contrapuntal embellishments in the accompanying parts. At the conclusion of the second subject a coda is introduced, its material being largely concerned with the opening theme of the movement, and ending tranquilly with a sustained chord, *piano*, in the wind instruments.

The second movement (*Adagio non troppo*, B major, 4-4 time), commences with an expressive melody in the violoncellos, the first six measures being later repeated by the 1st and 2nd violins in unison:

No. 3.

Adagio non troppo.

An imitative passage heard successively in the first horn, the oboes and the flutes leads eventually to the second theme (*L'istesso tempo, ma grazioso*, 12-8 time):

No. 4.

Flutes and Oboes.



This is, in its turn, succeeded by the following, heard in the strings:

No. 5.



and developed in the woodwind with a counterpoint in the violas and violoncellos. After an elaborate development of this material a recapitulation of the former subjects is introduced, these being, however, considerably modified in length and in the manner of their presentation, the movement ending quietly with a final suggestion of its opening theme.

The third movement (*Allegretto grazioso* (*Quasi Andantino*) in G major, 3-4 time) is written in the form of an intermezzo with two episodes or trios. Its principal theme is heard in the oboe, the two clarinets and bassoons, with a *pizzicato* figure in the violoncellos:

No. 6.

Allegretto grazioso.

This is succeeded by the first episode in 2-4 time (*Presto ma non assai*) which is really a variant of the opening subject which, first presented in the strings, is re-echoed by the woodwind. After a modified restatement of the opening theme the second episode in 3-8 time (*Presto, ma non assai*) is introduced. Following this the first theme is heard for the last time, beginning in F sharp major and modulating later to the original tonality of G major, in which key the movement closes.

The Finale—*Allegro con spirito*, in D major, 2-2 time—is written in the sonata form. Its principal subject opens in the strings as follows:

No. 7.

Allegro con spirito.

A long transitional passage leading to the second theme is based on this material. The second subject—in A major—is first allotted to the strings, afterward being taken up by the wood wind with an accompanying figure in the strings drawn from the first measure of the principal subject. Another division of this theme—in the full orchestra, *ben marcato*—is heard later, eventually leading into the development. This portion of the movement is occupied solely with a working out of the opening and closing measures of the principal theme.

The Recapitulation presents the two principal subjects in much the same fashion as that in which they had been placed before the hearer in the exposition, and comes to a close with an elaborate and lengthy coda, the material of which is partly taken from the first measure of the second subject and partly from the opening measure of the first.

SEVENTEENTH PROGRAM

FRIDAY AFTERNOON, FEBRUARY 3—2:15.

SATURDAY EVENING, FEBRUARY 4—8:15

Soloist: **MME. SCHUMANN-HEINK**

OVERTURE to "*The Bartered Bride*," . . . SMETANA

ARIA, "*Hellstrahlender Tag*,"

from "*Odysseus*," *Opus 41*, . . . BRUCH

SYMPHONY No. 5, *E Minor*,

"*From the New World*," *Opus 95*, . . . DVOŘÁK

ADAGIO—ALLEGRO MOLTO.

LARGO.

SCHERZO.

ALLEGRO CON FUOCO.

INTERMISSION

FANTASIESTÜCK, "*Die Jagd Nach Dem*

Glück," *Opus 11*, . . . NICODÉ

"*O MA LYRE IMMORTELLE*,"

from "*Sapho*," . . . GOUNOD

"*MY HEART AT THY DEAR VOICE*,"

from "*Samson et Dalila*," . . . SAINT-SAËNS

THE HARVEST FESTIVAL,

from "*Moloch*," . . . SCHILLINGS

**Overture to
"The Bartered Bride."**

Fredrich Smetana.

Born March 2, 1824, at Leitomischl.
Died May 12, 1884, at Prague.

"The Bartered Bride," opera in three acts, text by Karl Sabina, was the second of Smetana's eight operas. The work was performed for the first time at Prague, May 30, 1866. On that occasion dialogue was employed to connect the musical divisions of the piece; but at a later date Smetana not only changed the spoken dialogue into recitative, but also altered the general construction of the work.

The principal subject begins at once in the strings and woodwind. (*Vivacissimo*, F major, 2-2 time.) The latter half of this theme is given elaborate fugal treatment, following which the second subject in C major is heard in the full orchestra. Development of the principal theme takes place together with episodic matter in the woodwind. Fugal treatment is then resumed in the Recapitulation—the second subject of which now appears in F. A brilliant coda brings the overture to a conclusion.

**Aria, "Hellstrahlender Tag,"
from "Odysseus," Opus 41.**

Max Bruch.

Born Jan. 6, 1838, at Cologne.

Bruch began the composition of "Odysseus" at Bergisch-Gladbach in November 1871. The number which is sung at this concert—it is the opening solo of the second division of the work—was, together with three other sections of the cantata, written at Hinterzarten, in the Black Forest in the summer of 1872.

The text and arrangement of "Odysseus" was the labor of Paul Graff who laid out the work in ten scenes, of which this aria is the fifth. The first performance of "Odysseus" was given at Bremen, May 6, 1872 in the hall of the Künstlerverein, the occasion being a concert for the benefit of the endowment fund for musicians' widows. Max Bruch conducted and the work was played from manuscript. This performance was not, however, a complete interpretation. Three numbers—Penelope's aria, the scene of the reception of Ulysses by Nausicaa and the return of Ulysses—were omitted. The first complete production of the cantata took place at Barmen, Feb. 1873 in the Concordia Hall, Bruch again directing and the soloists being Mines. Sandberg and Graf and Messrs. Neuhoft and Bletzacher. The work was published in vocal score and chorus parts in December 1872. The orchestral score and parts were brought out in February of the following year. It may be added that, according to Liszt,* Bruch's "Odysseus" is "a musical illustration of Preller's admirable pictures in the Weimar Museum."

*See a letter written by Liszt (Weimar, May 17, 1875) to Adelheid von Schönn.

The orchestral accompaniment of Penelope's aria is scored for two flutes, two oboes, two clarinets, two bassoons, two horns and strings.

Hellstrahlender Tag, warum erweckt mich dein heiliges Licht
aus sanft betäubendem Schlummer?

Ach! wie beschieden die Götter doch mir vor
allen Weibern unsägliche Noth

Und stets sich häufende Trübsal!

Zuerst verlor ich den herrlichen Gatten,
ruhmlos, den tapfern, löwenli Herzen.
der hoch auftragte vor allen Achäern!

Und jetzt auch rafften den Sohn,
den geliebten, die Stürme dahin,
und nichts erfuhr ich, da er mich verliess,
den Vater zu suchen.

Um ihn erzittert das Herz mir,
ich bange, dass ihm ein Unfall irgend begegne!

Du Hort meines Lebens, mein Augenlicht!
Du einzig im Leid mir gebliebener Trost!

O Atrytone! Tochter des Allbeherrschers Kronion!

Hat Odysseus dir einst reichliche Opfer verbrannt im Palast;

O, so gedenke nun dess!

Rette mir den trauesten Sohn

Vor den trotzigen Freiern daheim.

Vor den dräuenden Stürmen draussen!

Und du, Helios, Bringer des Lichts,

Sieht dein alles erschauendes Auge noch lebend Odysseus.

Den dulden den Helden;

O so beschirm' ihn mit gnädiger Hand!

Gieb ihn der trauernden Gattin wieder.

Gieb ihn zurück dem trauernden Land!

Thou far-darting Sun, must thy light divine

Wake me yet once again? At the gates of Heaven I was slumbering!

Why have the Gods sent me griefs without measure?

I of women the most am bereft,

And still my woes are increasing!

They first took from me, for fate most inglorious,

My lord, my consort, true, lionhearted,

The chief in virtue among the Achaians!

And now my son well beloved.

Evil tempests have snatch'd from my side!

Alas, I knew not the hour he went forth to seek his dear father!

My soul for his sake is troubled,

I tremble, lest any harm o'er him hath been fated!

Return, thou my solace! My heart's delight!

Last pledge of sweet hope to my mother forlorn!

Oh, Atrytona! Daughter of all subduing Kronian!

If Odysseus hath e'er burnt in his palace an off'ring to thee;

Oh, now recall his good deed!

Save my blameless, dear cherished son

From insolent suitors at home,

From the threatening tempests yonder!

And thou, Helios, fountain of light,

Doth thy all-seeing eye in its course still behold my Odysseus

A dweller 'mong mortals,

Graciously lead him with counselling hand!

Oh, to this sorrowing heart restore him,

Give back its king to this sorrowing land!

**Symphony No. 5, E Minor,
"From the New World," Opus 95.**

Anton Dvořák.

Born Sept. 8, 1841, at Mühlhausen.
Died May 1, 1904, at Prague.

This, the last symphony which Dvořák wrote, was composed during the Bohemian master's residence in New York, and it was one of the compositions in which in a practical fashion he set forth his belief that in the songs of the negroes lay the foundation and the future—a brilliant future Dvořák imagined—of an American school of composition. The work was played for the first time at a concert of the Philharmonic Society of New York, December 15, 1893, and, as the symphony was at that date still unpublished, from manuscript. Upon this occasion Anton Seidl was the conductor.

Concerning Dvořák's belief in the possibility of forming a school of national composition Mr. Krehbiel, who learnt much from the Bohemian musician in regard to his artistic convictions, contributed the following remarks in a brochure "Antonin Dvořák's Quartet in F major, Op. 96" published in New York in 1894.

"Last spring the eminent Bohemian composer published his belief that there was in the songs of the negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at the time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes. Much of the American criticism, in particular, was based on the notion that by American music Dr. Dvořák meant the songs of Stephen C. Foster and other contributors to old-time negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in composition in the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the negro slaves of the south, partly because those slaves lived in the period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in song, which reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was, therefore, a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention. He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic; he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Ia., a village which contains a large Bohemian population."

In his notes for the programmes of the Boston Symphony Orchestra Philip Hale quotes from some letters which passed between William Ritter and Antonin and Otákar Dvorák—sons of the composer—and which were published in the *Mercure Musical*, Paris, in 1907. Concerning Dvorák's employment of negro tunes the children of the Bohemian master said:

"In America negro airs, which abound in melodic particularities interested our father. He studied them and arranged the scale according to which they are formed. But the passages of the symphony and of other works of this American period which, as some pretend, have been taken from negro airs, are absolutely our father's own mental property; they were only influenced by negro melodies. As in his Slav pieces, he never used Slav songs, but, being a Slav, created what his heart dictated, all the works of this American period—the symphony included—respond to Slav origin, and any one with the least feeling will proclaim this fact. Who will not recognize the homesickness in the Largo of this symphony? The secondary phrase of the first movement, the first theme of the Scherzo, the beginning of the finale and perhaps also the melody of the Largo which give a certain impression of the groaning negro song, are only influenced by this song and determined by change of land and the influence of a foreign climate."

The E minor symphony is scored for two flutes (piccolo), two oboes (English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, kettledrums, triangle, cymbals and strings.

I. An Introduction (*Adagio*, E minor, 4-8 time) precedes the main movement. In the course of this the horns and lower strings foreshadow the principal theme of the Allegro.

(*Allegro molto*, 2-4 time.) The first four bars of the principal subject are given out by the horns, the woodwind continuing it.

Before the second subject is reached a subsidiary theme is heard in the flutes and oboes in G minor, a D being constantly repeated in the third horn. The second subject is given to the flute, to be taken up later by the violins. The Development makes much use of the second theme in diminution as well as in its original form. The principal theme is then taken up and worked over, leading finally into a Recapitulation.

II. (*Largo*, D flat major, 4-4 time.) After a short prelude, in which solemn chords are intoned by the woodwind and brass, the English horn sings the principal theme—a plaintive melody—over sustained harmonies of the strings. A new division (*Un poco più mosso*, C sharp minor) brings in a fresh subject in the flute and oboe, the second violins and violas playing a *tremolo* accompaniment. There is a third idea heard in the oboe, which eventually leads back to the principal theme in the English horn, and the movement closes with the solemn chords with which it opened.

III. Scherzo. (*Molto Vivace*, E minor, 3-4 time.) The subject is announced, after twelve introductory measures, by the flute and oboe, answered by the clarinet. A new theme (*Poco sostenuto*, E major) appears in the flute and oboe, the first material being then resumed. Later, the principal theme of the first movement is heard

in the basses, and following this the woodwind bring forward a new theme (practically the Trio) in C major. At the conclusion of this the whole scherzo is repeated, and the principal theme of the first movement returns once more in the coda.

IV. (*Allegro con fuoco*, E minor, 4-4 time.) Like the other movements the Finale presents the principal theme after prefatory material. This theme is shouted forth by the horns and trumpets, the whole orchestra coming in with incisive chords *ff* at the beginning of the measures. A transitional passage brings into existence a new and jiggy melody in triplets. The second theme is sung by the clarinet over a *tremolo* accompaniment in the strings, another section of the subject appearing in the first violins. The development first works out the opening theme, together with that heard in the triplet figure of the transitional passage. Soon there are heard reminiscences of the slow movement, the Scherzo and the principal theme of the opening movement, worked separately and in conjunction with the first theme of the Finale. In succession to the Development come a modified Recapitulation and a Coda in which material from all the preceding movements is introduced.

***Fantasiestück for Orchestra, Opus 11.* *Jean Louis Nicodé*
***"Die Jagd Nach Dem Glück."* Born Aug. 12, 1853, at Jersitz.
 (The Chase after Fortune.)****

Nicodé has himself put on record the significance of this his second work for orchestra. "I owe," he says, "the stimulation which led me to write this composition to the celebrated picture by Henneberg."^{*}

When the piece was first published in 1878 Nicodé placed upon the score the title "Introduction and Scherzo," but in a later edition he altered it to "Die Jagd Nach Dem Glück" with a subtitle "Fantasiestück für grosses Orchester." The composition is dedicated to Benjamin Bilse, the conductor of the well known Bilse concerts in Berlin which were a feature of the musical life of the German capital from 1868 until 1884.

At least one other composer has been inspired by Henneberg's painting; for a symphonic poem "Die Jagd Nach Dem Glück" was written by Merkes von Gendt in 1896.

Nicodé's work is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, three kettledrums and strings. The Introduction (*Mit Pathos*) opens in B flat minor—4-4 time—with a subject put forward by the bassoon over a tremolo in the lower strings. This is taken up by a clarinet and later, accompanied by long held harmonies in

^{*}Rudolf Henneberg was born at Brunswick, Sept. 13, 1825, and he died at the same place, Sept. 14, 1876. He was at first devoted to the profession of the law and, indeed, acted (1845-1848) as a magistrate in his native city. But perceiving that his gifts for art were such as demanded development Henneberg gave up his legal career and proceeded to Antwerp and later to Paris to study. His best known picture—that which inspired Nicodé to the composition of the work played on this occasion—is "The Chase after Fortune," which was painted in 1868 in Berlin, where it now hangs in the National Gallery.

the wind, by the violoncellos and horn. This material is then worked over in other instruments, brought to a sonorous climax and finally leads, through a *diminuendo* and *rallentando*, into the main movement.

(*So lebhaft als möglich*, G minor, 2-4 time.) The actual subject of this, the main division of the work, does not immediately begin with the change to the quick tempo. It is presented in the wood-wind *pp*, lightly accompanied by the strings, *pizzicato*. Having been extensively developed, this is succeeded by a second subject expressively announced by the violoncellos and horn in F major. The strings take it up. There are alternations of a violent phrase for strings and wind, with a cry from the horns. The first theme returns, scored as before, and the music, having been led to a climax, dies down, through a *decrecendo* to a *pianissimo* in the strings. The time changes to 4-4, and the subject of the Introduction is given out by the horn and violoncellos a triplet figure in four divided first violins soaring above it. The original time (2-4) and spirit is resumed, but the introductory theme is still heard in the violoncellos. With this material and that of the quick movement a coda brings the work to its conclusion.

"O Ma Lyre Immortelle," from "Sapho."

Charles Gounod

Born June 17, 1818, at Paris.
Died Oct. 18, 1894, at Paris.

The plot of Gounod's opera is concerned with the familiar legend—there is no authentic reason to believe that it is other than legendary—of the love of the poetess Sapho for the disdainful Phaon. The action takes place at Mytilene, on the island of Lesbos, ruled by the tyrant Pittacus. Glycera, a courtesan, who is loved by Phaon, discovers that the latter, in company with Alcaeus and the poet, Pytheas, is involved in a conspiracy against the ruler of Mytilene. Jealous of Sapho the courtesan, who has discovered the plot, schemes with Pytheas to bring about the removal of Phaon from the island. But the conspiracy is discovered. As Phaon and his fellow-conspirators, on their way to exile, pass the Leucadian promontory they see standing thereon Sapho, who they believe has brought about their betrayal. As they shout their imprecations at her Sapho hears the voice of Phaon mingling his curses with those of his comrades. Filled with an overwhelming sense of grief she plunges to her death from the rock into the sea below.

As an operatic creation "Sapho" had a chequered career. Written to a text by Emile Augier, a protegee of Mme. Pauline Viardot, the opera was produced at the Grand Opéra at Paris, April 16, 1851. Mme. Viardot was the Sapho of the cast and Gueymard the Phaon. Mlle. Poincot sang the music of Glycère and Bremond that of Pythéas. The cast and the performance would seem to have been excellent, but the opera achieved only a *succes d'estime* and after it had run for eighteen nights "Sapho" was withdrawn, ostensibly, it was said, because Mme. Viardot had to leave for an engagement in London.*

*She took part in a performance of "Saffo"—the opera was given in Italian—at Covent Garden, Aug. 9, 1851. The other artists at this first production of the work in England were: Castellan, Tamberlin and Tamburini. Previous to Mme. Viardot's departure from Paris the three final performances at the Opéra had contained Mlle. Masson as her successor in the cast.

In a mutilated version, reduced from three acts to two, "Sapho" was revived as a *lever de rideau* to a ballet at the Grand Opéra in 1858. The singers were but mediocre and Gounod, realizing that his opera was occupying anything but a dignified position in the bill withdrew it. A third revival was brought about April 2, 1884 with an entirely new third act, the work having been lengthened to four acts to permit of it occupying a whole evening in performance. Gounod directed. The result was unsatisfactory. Gounod's additional numbers were found to lack inspiration, and some of those which had attracted the admiration of audiences in 1851 fell flat in 1884, owing, in some measure, to unskilled rearrangement of the text. In consequence of a quarrel between Gounod and his publisher Choudens, the new version remained unprinted.

The song "O Ma Lyre Immortelle" is sung by Sapho as her farewell to the world.

Ah! oui, je me rappelle. Tout ce qui m'attachait à la vie est brisé. Il ne me reste plus que la nuit éternelle, pour reposer mon cœur, de douleur épuisé.

O ma lyre immortelle,
Qui dans les tristes jours,
À tous mes maux fidèle,
Les consolais toujours.
En vain ton doux murmure
Veut m'aider à souffrir.
Non tu ne peux guérir
Ma dernière blessure:
Ma blessure est au cœur.
Seul le trépas peut finir ma douleur.

Adieu! flambeau du monde,
Descends au sein des flots.
Moi, je descends sous l'onde,
Dans l'éternel repos.
Le jour qui doit éclore
Phaon luira pour toi,
Mais sans penser à moi.
Tu reverras l'aurore.
Ouvre toi, gouffre amer.
Je vais dormir pour toujours dans la mer.

Ah! yes, now I remember. All ties that to this life e'er enchained me are broken; and now eternal night alone to me remaineth, to rest my weary heart from its grief and its woe.

O my dear harp immortal,
Who in my saddest day
With thy sweet tones consoling
Could chase my grief away,
All vainly now hast sounded
To assuage my deep pain:
Thou canst not heal again.
To the heart am I wounded,
Joy for me is no more:
 orrow is mine till my sad life is o'er.

Farewell, thou torch of heaven,
 Still light the sea's calm breast,
 While 'neath the wave descending
 I seek eternal rest.
 Bright, rosy light of morning
 Will soon arrive for thee.
 Ah, think no more of me,
 For thee sweet joy is dawning.
 Yawning gulf, open wide!
 I soon shall sleep evermore
 'neath the tide.

(Translation by M. J. Burnett.)

**Aria, "My Heart at Thy
 Dear Voice," from
 "Samson et Dalila."**

Camille Saint-Saëns.

Born Oct. 9, 1835, at Paris.

The composition of "Samson et Dalila" was begun by Saint-Saëns in 1869. The text of the opera was provided by Ferdinand Lemaire, a cousin of the composer. Saint-Saëns began work with the second act, and the first interpretation of any portion of the work was that of the scene from which the excerpt sung upon this occasion is drawn, and which was given for the benefit of the composer—curious to hear the effect of the duet in the second act—by Mlle. Augusta Holmès and Henri Regnault, a painter, who was also a good amateur tenor.

The French master worked at his opera until 1872—Georges Servières says 1874—but nothing came of the composer's attempts to obtain a hearing for it at the Opéra. A private performance of the second act took place August 20, 1874, at the country house of Mme. Viardot-Garcia, this distinguished singer taking the part of Delilah, Samson being interpreted by the tenor, Nicot, and the High Priest of Dagon by Auguez. Saint-Saëns accompanied on the piano.

Failing in the attempt to induce the operatic establishments of Paris to give his work a public presentation, Saint-Saëns brought out a performance of the first act in concert form at the Châtelet, Paris, March 26, 1875. Edouard Colonne was the conductor. At the Châtelet concerts, too, the two airs de ballet were given their first interpretation January 16, 1876.

A promise made by the manager of the Vienna Opera to mount "Samson et Dalila" did not result in a definite acceptance of the work; but in 1877 Saint-Saëns met Franz Liszt at Weimar, and that musician was so impressed with the worth of the opera that he gave a strong recommendation for its performance to the director of the Weimar Theatre. "Samson et Dalila" was forthwith accepted for presentation. A German translation was made by Richard Pohl, and after six weeks' rehearsal the opera came to its first production in the presence of the Grand Duke of Weimar and his court, December 2, 1877, Edouard Lassen being the conductor. The original

creators of the various roles were as follows: Delilah, Frl. von Müller; Samson, Ferenckzy; the High Priest, Feodor von Milde.

The success of "Samson et Dalila" was never in any doubt. The composer was enthusiastically called before the curtain at the close of the second act, and again at the conclusion of the third, when he was presented with laurel wreaths by the orchestral performers and by various admirers in Weimar.

It is a curious circumstance that notwithstanding this success in Germany, and the success which accrued to the work when—as an oratorio—it was given at Brussels in 1878, "Samson et Dalila" did not obtain a representation in France until 1890—eighteen years after the score had been completed. On March 3 of this year the opera was mounted at the Théâtre des Arts, at Rouen. Henri Verdhurt, the manager of this theatre, took over the management of the Eden Théâtre in Paris, and on October 31, 1890, he transferred "Samson et Dalila" from Rouen to the French capital. The enthusiasm aroused by the opera caused the director of the Grand Opéra some feelings of embarrassment. Fifteen performances of "Samson et Dalila" at the Eden Théâtre—performances which evoked remarkable manifestations of approval from the public as from the press—convinced the authorities of the principal opera house in France that there must be something in the composition of Saint-Saëns which would warrant their temerity in bringing it out at the Grand Opéra. Accordingly it came to a hearing there Nov. 23, 1892 under the conductorship of Colonne. The interpretation left much to be desired; nevertheless "Samson et Dalila" was cordially received and it has since been frequently performed. The 100th representation was given in 1898, the 200th in 1903. In America the first performance of the opera was set forth by Walter Damrosch, when in 1892 (March 25) it was brought out in concert form by the Oratorio Society in New York. In England it was sung—also in concert form—for the first time at one of the Covent Garden Promenade concerts under the direction of Frederick Cowen, Sept. 25, 1893. While America heard "Samson et Dalila" in 1895—it was given one performance at the Metropolitan Opera House, New York—England did not receive it in the form in which it was conceived until 1909.

"My Heart at Thy Dear Voice" is drawn from the second act of the opera, and is sung by Delilah as she seeks to ensnare Samson by her fascinations.

The excerpt is really a duet, but in the concert version Samson's replies to the pleadings of the enchantress are omitted. Later Samson capitulates to the wiles of the Philistine, and he is taken a prisoner by his foes.

The English translation of the French text is subjoined:

My heart, at thy dear voice,
Doth unfold and rejoice
Like a flower when dawn is smiling.

Thou canst my weeping stay,
My sadness charm away,
With thy tones so beguiling.

Then, oh, to me but say
Thou returnest for aye;
Once more thy vows so tender,
Thy fond vows of the past,
That I dreamed e'er would last,
Ah, and thy heart surrender.

As when a field of grain,
Like the waves on the main,
In the breeze is swaying, bounding,
So all my heart is swayed,
Its deepest chords are played,
When thy voice is resounding.

The arrow in its flight,
Though so soon gone from sight,
Moves more slowly than I,
If to thee I may fly,
Once more thy vows so tender,
Ah, and thy heart surrender,
My own, I love thee.

**"The Harvest Festival,"
from "Moloch."**

Max Schillings.

Born April 19, 1868, at Düren.

"Moloch," described by its composer as a "musical tragedy," was produced December 8, 1906, at the Royal Opera House, Dresden, under the direction of Ernst von Schuch. The text of the work is an adoption by Emil Gerhäuser of a literary fragment of Friedrich Hebbel.

The story concerns the attempt of Hiram, a priest of Moloch, to avenge the overthrow of Carthage—and with that city the worship of the idol—by the Romans. He transports the fearsome image of Moloch to the Island of Thule with the intention of bringing its people into his faith, of teaching them the arts of peace and of war and finally of leading them against the hated enemies who have destroyed his city and his god. The King of Thule stands out against the new worship, which is, however, accepted by his son, Teut, and the majority of the people. Hiram's power grows apace. The opportunity for vengeance is approaching when all the schemes of the priest are suddenly set at naught. Hiram had forbidden the people of the island to enter the sacred grove of Moloch's temple. Instant death, he declared, would overtake the trespasser. Theoda, the affianced bride of Teut, enters the forbidden grove accidentally and, having been perceived by her lover, he hurriedly pursues her to carry warning and, if possible, to save her from the fate that is declared by Hiram to be inevitable. As Teut and Theoda emerge from the precincts of the temple unharmed, the former realizes that the Carthagian priest and his idol are as false as they are impotent. He hastens to upbraid Hiram, and the priest, realizing that all his schemes have been utterly confounded, throws himself from the cliffs of Thule into the sea.

The Harvest Festival which is drawn from the third act of the opera, makes use of three subjects of importance, the last of which is, in the stage version of the piece, a chorus, "Es Klingen die Fiedeln."

EIGHTEENTH PROGRAM

FRIDAY AFTERNOON, FEBRUARY 10—2:15

SATURDAY EVENING, FEBRUARY 11—8:15

FANFARE INAUGURALE, GILSON

OVERTURE, "Polyeucte," DUKAS

(First performance in Chicago.)

SYMPHONY, D Minor, FRANCK

LENTO—ALLEGRO NON TROPPO.

ALLEGRETTO.

ALLEGRO NON TROPPO.

INTERMISSION

SCÈNES DE BALLET, Opus 52, . . . GLAZOUNOW

I. PRÉAMBULE.

II. MARIONETTES.

III. MAZURKA.

IV. SCHERZINO.

V. PAS D'ACTION.

VI. DANSE ORIENTALE.

VII. VALSE.

VIII. POLONAISE.

*Fanfare Inaugurale.**Paul Gilson.*

Born June 15, 1865, at Brussels.

According to an inscription on the published score Gilson wrote his "Fanfare Inaugurale" in 1887, at which period of time he was still a student in the Conservatoire of Brussels, an institution which he had entered—after a long period of self instruction—the previous year. Gilson won the Belgian Prix de Rome with his cantata "Sinai" in 1889, and he joined the faculty of the conservatoire as a teacher of harmony in 1899, leaving it to occupy a similar position in the Antwerp Conservatoire in 1904. The composer has made important contributions to the literature of his art. Among these may be mentioned the operas "Alvar" (Brussels, 1895); "Gens de Mer" (Brussels, 1902 and in Flemish at Antwerp, 1904) and "Prinses Zonnenschijn" (Antwerp, 1903). Gilson's orchestral productions include "La Mer" (1892); Fantasia on Canadian Themes (1898); Scotch Rhapsody; Suite Pastorale; Scotch Dances; the Symphonic poems—"Halia" and "La Destinée" and Overture Dramatique and Fest Overture.

The Fanfare Inaugurale is scored for three flutes (the third interchangeable with a piccolo), two oboes, two clarinets, two bassoons, six horns, three trumpets, three trombones, tuba, three kettle drums, triangle, side drum, bass drum, cymbals, harp and strings. There are also parts for a brass band *ad libitum*. The work was published in 1896, and it received its first performances in America at these concerts Oct. 23-24, 1896, in the Auditorium, Mr. Thomas having been the conductor.

The form is simple. The piece begins (*Poco largo*, C major, 4-4 time) with a fanfare in the trumpets and horns, the material of which is the basis of the first portion of the movement. What is in reality the trio, forming the second division of the composition, is a melody given out by the oboe in G major and in alternate 4-4 and 3-4 time. There are suggestions of the opening subject following which the third part enters, its material employing—with certain modifications—that of the opening section. A grandiose coda, employing both subjects, closes the composition.

Overture, "Polyeucte."**Paul Dukas.**

Born October 1, 1865, at Paris.

Corneille's "tragédie chrétienne" "Polyeucte," with which the overture by Dukas is associated, was produced late in 1642 or at the beginning of 1643*. The work came to its first performance at the Hôtel de Bourgogne, Paris. Shortly before this event Corneille had read his tragedy to the select circle of connoisseurs which, accustomed to gather at the salon of the Marquise de Rambouillet, represented at that time the most powerful influence in the art and letters of its land. It was natural that Corneille should, before he set his work upon the boards, discover how these critics in the Hôtel de Rambouillet would appraise its worth. But the Hôtel, which had, in very admiration of the dramatist, been ungrudging of its support of Corneille's earlier productions, did not feel itself stirred to immediate enthusiasm when Corneille had read his "Polyeucte." There was, it is true, polite applause—the circle of the Marquise de Rambouillet was fastidiously fine as to its manners—but the general attitude was one of polite frigidity. It is possible that Corneille was not surprised when, a few days later, Voiture, one of the frequenters of the salon, called upon him to impart the information that "Polyeucte" was regarded by the Hôtel de Rambouillet as not altogether a success and that the introduction of Christianity into a drama was much to be deplored. Corneille was about to take his play out of the hands of the actors who were preparing it for the stage when one of their number—a player of such mean ability that he had been excluded from the cast—persuaded him to reconsider the decision. Corneille took his advice, produced the play and with immediate success.

The story of the tragedy was founded upon a passage in the works of the historian Suetonius, the substance of which concerned the persecution of the Christians in Armenia by the emperor Decius and the execution of the Armenian Polyeuctes who, having become a convert to Christianity, had broken the pagan idols in the temple and had refused, in spite of the pleading of his wife Paulina, to renounce his faith. Corneille added to this narrative. Pauline—

*Many authors who have written concerning Corneille and his works have asserted that "Polyeucte" was produced in 1640. This is, however, almost certainly erroneous.

the French spelling of the characters is employed—is the daughter of Félix the governor of Armenia who in Rome had loved and had been loved by Sévère, a young soldier of brilliant exploits. But the suit of the Roman officer, whose march along the toilsome road of fame had yet to be begun, was frowned upon by Félix, and when the latter was appointed to the governorship of Armenia he took his daughter to that country, far distant, with satisfaction at her removal from a suitor so little desirable. And Sévère went out to meet death or glory upon the battlefield.

In Armenia Pauline is wooed by Polyeucte, the head of one of the most powerful families of the country. Félix, realizing that an alliance with this house will go far to strengthen his influence in the province, gives Pauline in marriage to the man. Polyeucte is a character of larger nobility than that associated with birth and rank. His greatness of soul, his unselfishness, his integrity appeal to the heart of Pauline. The love which, of her own free will, she gave to Sévère she gives under the compulsion, as it were, of her admiration for so sterling a husband to Polyeucte. But now the finger of fate is laid heavily on her soul. Sévère has long been believed to have died a hero's death on the field of battle. Pauline learns that he is not dead, but that he has accomplished great deeds of valor and has won the friendship and the material rewards of the Emperor Décie. Moreover, Sévère, in ignorance of her marriage, is hastening to Armenia, ostensibly to take part in the great public sacrifices, really to claim Pauline as his own. The latter is filled with dismay and with the dread of a woman who is not sure what her heart may tell her. Sévère arrives and discovers with anguished sorrow that Pauline is never to be his, but he discovers, too, that she is torn between the passion of earlier days and the affection, which has grown stronger and ever stronger, for her husband Polyeucte. The latter precipitates the crisis. Converted to Christianity Polyeucte has, as yet, made no public confession of his belief. Now, spurred to tremendous emotions of religious fervor by the exhortations of his friend Néarque, he selects the hour of the public sacrifices to denounce the gods of Rome in the very temple in which they are being worshipped by the throng. The result is inevitable. Both Néarque and Polyeucte are thrown into prison. The former is soon executed, but the nobleman, who is the son-in-law of the governor of the province, is given time to consider his position and recant. Polyeucte will not recant. Not the tears nor the pleading of his wife can suffice to move his determination to welcome a martyr's death. In a moment of exalted self abandonment Polyeucte asks Sévère to take, after Death has severed the tie which binds him to Pauline, the woman whom he loves. The Christian is led out to martyrdom and his death opens the eyes of Pauline to the truth proclaimed by the Master for whose faith her husband had sacrificed his life. "I see, I know, I believe!"

she cries to the spirit of Polyeucte, whose blood has been her baptism. Sévère bitterly reproaches the governor for the fate of Pauline's husband and Félix, filled with remorse, joins his daughter in subscribing to the Christian faith.

This tragedy Corneille published in October 1643 with a dedication to the Queen, Anne of Austria. It was soon translated into other tongues. An English version appeared in 1655, a German in 1666, a Dutch in 1696. Translated into Latin the drama was given at the Collège d'Harcourt in 1680. Operatic versions of Corneille's "Polyeucte" have been made by Joh. Philipp Förtsch, whose "Polyeukt" was brought out at Hamburg in 1688, by Donizetti, who wrote his "Poliuto" to a text by Cammarando in 1838,* and by Gounod ("Polyeucte," text by Barbier and Carré, Paris, Oct. 7, 1878). Incidental music to Corneille's tragedy has been written by Johann Ad. Scheibe (Leipzig, 1738).

Dukas' "Polyeucte"—it is sub-titled on the score "Overture pour la tragédie de Corneille"—was written in 1891. The first production of the work took place Jan. 24, 1892 at a Lamoureux Concert, Paris. It was preceded on the program by the fourth symphony of Beethoven and was followed by Liszt's E flat major Concerto for piano played by Mme. Marie Jaëll, Berlioz' "Roméo et Juliette," the Funeral March from Wagner's "Die Götterdämmerung" and Saint Saëns' symphonic poem "Le Rouet d'Omphale." This performance gave to Dukas his first public representation, the success of which was great, if we are to believe the correspondent of *Le Guide Musical* (Jan. 31, 1892) who asserted that "the composition is one of the most remarkable of recent years" and that the public hailed its creator as a musician of great promise. The first performance in America of "Polyeucte" was given at Boston, by the Boston Orchestral Club, Jan. 25, 1910.†

The overture, which was published in 1910, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, two trumpets, three trombones, tuba, kettle drums, harp and strings.

The form of the work is free. The overture opens (*Andante sostenuto*, F minor, 4-4 time) with a phrase in the lower strings upon which much of the later material is constructed. The development of this theme is interrupted by a phrase played *pp* in the wood-winds and horns of which, also, further employment is made later on. The time changes to 3-8, *Allegro non troppo vivace*, and an impetuous figure *ff* in the strings followed by a pause introduces the third important motive. Upon these thematic

*This was composed for Naples but, the performance having been forbidden by the censor, the opera was rearranged and produced in Paris as "Les Martyrs," April 10, 1840.

†I am indebted to Mr. Philip Hale for this information as to the date and place of the American performance. The Boston Orchestral Club is an organization composed of amateurs assisted by some forty members of the Boston Symphony Orchestra led by George Longy, the first oboe of the latter orchestra. The Club gives two concerts a year, the programs of which are made up chiefly of French compositions that have not been performed in Boston. Mrs. Richard J. Hall, the president of the Club and its financial supporter, has appeared in its concerts as an interpreter of music for the saxophone.—F. B.

ideas, all of which are short, the overture is based. The whole of the *Allegro* is devoted to a working out of the subject last mentioned: a *ritardando* and a pause then lead into another section—*Poco lento*—in which the English horn breathes a suggestion of the opening motive. *Andante espressivo*, A flat major, 3-4 time. The strings play in slow tempo the third motive of the piece. With a change to 4-4 this and the first motive are presented in combination. The *Allegro* is resumed, the subjects being once more combined. An *Andante sostenuto* leads into another section (*Adagio tranquillo, non troppo lento*, 4-4 time) in which the second of the three motives (harp accompaniment) prepares the entrance of the first theme in the oboe, English horn and certain first and second violins. There are suggestions of the second motive, but it is with the first that the overture comes tranquilly to its conclusion.

Symphony, D Minor.

César Franck.

Born Dec. 10, 1822, at Liège.
Died Nov. 9, 1890, at Paris.

César Franck brought this symphony to its first hearing at a Conservatoire concert at Paris, February 17, 1889, but according to an inscription placed on the last page of the manuscript score the work had been completed August 22, 1888.*

In his biography of César Franck,† Vincent d'Indy gives some particulars concerning the first interpretation of the symphony. "The performance was" he writes, "quite against the wish of most members of that famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the Committee—what he thought of the work. 'That, a symphony?' he replied in contemptuous tones. 'But my dear sir, who ever heard of writing for the *cor anglais* in a symphony?' Just mention a single symphony by Haydn or Beethoven introducing

*This symphony was not the first written by César Franck. There remains in manuscript—now in possession of Georges C. Franck—an early symphony written in the style of Liszt's symphonic poems and bearing the title "The Sermon on the Mount."

†"César Franck." A Translation from the French of Vincent d'Indy with an introduction by Rosa Newmarch. London and New York, 1910.

the cor anglais. There, well you see—your Franck's music may be whatever you please, but it will certainly never be a symphony! This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father' Franck, thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well, just as I thought it would!'"

The Symphony by Franck is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, three kettle-drums, harp and strings.

I. The work begins with an Introduction (*Lento*, D minor, 4-4 time) in which the first theme of the main movement is foreshadowed.

The principal subject of this (*Allegro non troppo*, D minor, 2-2 time), opens with the following theme in the strings:

No. 1.



Twenty bars later, the material of the Introduction (*Lento*) recurs, again to be followed by the *Allegro non troppo* subject, this time in F minor. The key changes to F major, there is a *ritardando*, and the second subject enters quietly in the strings. Six measures of this are quoted below:

No. 2.



There is another section of this theme announced by the full orchestra. Much use is made of it in ensuing portions of the work. The following is the commencement of this subject:

No. 3.



The development begins with a working out of the principal theme, but later there is employed much development of No. 3.

The recapitulation is announced (*Lento*) with the principal theme in the trombones and basses, canonically imitated by the cornets and trumpets. The *Allegro* portion of the subject appears in E flat minor. The second theme is given, as before, to the strings, its second section being again brought forward *fortissimo* by the full orchestra. The movement concludes with a coda, at the close of which there is heard a last reminiscence of the principal subject.

II. (*Allegretto*, B flat minor, 3-4 time.) The harp and strings play sixteen prefatory measures before the main theme appears above them with the following plaintive melody in the English horn:

No. 4.

Allegretto dolce.

The theme is continued by the clarinet and horn, and succeeding it another idea is introduced by the first violins:

No. 5.



There is a suggestion of the first melody in the English horn, and after it, in the clarinet. Following this comes a species of variation of the opening portion of the movement, beginning with the following figure in the muted strings:

No. 6.



The clarinets bring forward a different theme, afterwards taken up by the strings. No. 6 reappears, at first unchanged, but later with the plaintive melody in the English horn above it. The movement closes with a section concerned with material first announced by the clarinets, referred to in the foregoing sentence.

III. (*Allegro non troppo*, D major, 2-2 time.) After six introductory measures the principal theme of the finale is announced by the 'cellos and bassoons as follows:

No. 7.

Allegro non troppo.



This having been worked over at considerable length a new theme is presented in the brasses, and continued in the strings:

No. 8.

Brasses.



The key changes some twenty measures after this, and a new idea appears in the basses (in B minor), to be, in its turn, succeeded by an interpolation of the theme of the second movement (No. 4) played, as before, by the English horn, with a triplet figure running against it in the first violins. There now ensues a development of the first subject of the movement (No. 7) in the first violins, and of No. 8 in the full orchestra. The music becomes more tranquil, there is a *ritardando* in which No. 4 is suggested by the oboe. There is a long pause, succeeded by a return to the *Allegro* tempo, in which development of previous material takes place. A long *crescendo* leads to a climax upon which a recapitulation of the principal subject of the movement (No. 7) is called out by the full orchestra. The time changes to 3-4, and the subject of the slow movement (No. 4) is sonorously presented by the whole orchestra. A coda follows (2-2 time) in the course of which the second theme of the first movement (No. 3) is heard in the strings. Mingling with soft chords in the brass, the harp puts forward arpeggios, alternating with which there is a suggestion in the first violins of the opening theme of the first movement (No. 1). No. 3 is still given important development, but at the close the principal subject of the movement is accorded the last word.

Scènes de Ballet.
Opus 52.

Alexandre Glazounow.

Born August 10, 1865, at St. Petersburg.

Glazounow composed this suite of eight movements at St. Petersburg in 1894 and published it the following year with a dedication to the artists of the orchestra of the Russian Opera at St. Petersburg. The work as a whole calls for the following orchestra: Two flutes, piccolo, two oboes (one interchangeable with an English horn), three clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, kettle drums, bass drum, side drum, cymbals, glockenspiel, triangle, tambourine, harp and strings. The movements are simply constructed and require but little analysis.

I. *Préambule.* (*Allegro*, A major, 12-8 time). The main theme is preceded by an extensive introduction which begins with a fanfare for the horns and trumpets. The principal subject (*Allegretto*, 6-8 time) is given out by the first violins and is taken up by the wood-wind.

II. Marionnettes. The movement opens, after a short introduction, with a theme (*Allegro*, D major, 3-8 time) in the piccolo, the glockenspiel taking a prominent part. The trio, in G major, brings forward a subject in the first violins, part of it being played in harmonies by a solo instrument. Following this the third division appears as a modified repetition of the first. With the exception of two horns no brass instruments are employed in the instrumentation of the piece.

III. Mazurka. (*Allegro*, F major, 3-4 time). Twenty eight introductory measures precede the entrance of the principal theme, which is announced by the full orchestra. After subsidiary ideas have been put forward the trio—in D major—is reached. In this the violins and horns give out the theme over a drone bass played in open fifths by the clarinets, bassoons, violoncellos and double basses. The third part repeats—with certain modifications—the opening portion of the piece.

IV. Scherzino. (*Allegro*, A major, 2-4 time). The movement is almost entirely constructed from the matter presented at the beginning of it by the muted strings and wood-wind instruments.

V. Pas d'Action. (*Adagio*, D major, 4-4 time). Upon the expressive theme announced by the violoncellos after one measure of introduction the whole movement is based. With this theme other instruments—especially the first violins—play as in a duet. A tranquil coda brings the piece to a conclusion.

VI. Danse Orientale. (*Allegretto*, G minor, 3-8 time). The subject is given out in the third measure by the oboe over a curious accompaniment in the strings, the rhythm of which is punctuated by strokes of the tambourine.

VII. Valse. This movement opens with an introduction (*Allegro moderato*, C major, 3-4 time), the theme appearing in the 13th measure in the violins. The trio, in A flat major, is announced by a solo violin, the flute taking up a second section of it. The third part repeats the first, and a coda makes use of the material of the introduction.

VIII. Polonaise. An Introduction (*Moderato*, A major, 3-4 time) twenty three bars long precedes the principal subject. The material of the introduction is built on an organ point and foreshadows the rhythmical figure of the theme of the movement proper. The chief subject is given out *forte* by the full orchestra. This having been worked over the trio is presented by the oboe, lightly accompanied by the strings. The first subject returns and the piece is brought to an end by a coda of sonorous brilliancy.

NINETEENTH PROGRAM

FRIDAY AFTERNOON, FEBRUARY 17—2:15

SATURDAY EVENING, FEBRUARY 18—8:15

Soloist: MR. MISCHA ELMAN

OVERTURE to "*The Magic Flute*," MOZART

SYMPHONY, "*The Rustic Wedding*,"

Opus 26, GOLDMARK

WEDDING MARCH, WITH VARIATIONS.

BRIDAL SONG.

SERENADE.

IN THE GARDEN.

DANCE.

INTERMISSION

CONCERTO FOR VIOLIN, D Major,

Opus 77, BRAHMS

ALLEGRO NON TROPPO.

ADAGIO.

ALLEGRO GIOCOSSO, MA NON TROPPO VIVACE.

OVERTURE, "*Carneval*," *Opus 92*, DVOŘÁK

**Overture to
"The Magic Flute."**

Wolfgang Amadeus Mozart.

Born Jan. 27, 1756, at Salzburg.
Died Dec. 5, 1791, at Vienna.

"The Magic Flute" was not only the last opera composed by Mozart, but it was also the last completed work of importance which that marvelously gifted man set down. The opera owed its existence to the suggestion of Emanuel Schikaneder, happy-go-lucky strolling actor and musician, whose fortunes were of the uncertain character peculiar to those who followed the humbler paths of his profession. It would seem that this individual was a curious mixture of vanity, shrewdness and chicanery. He had many adventures as manager of theaters in various towns, and while he made money in some, Schikaneder had lost all his earnings by the time he had wandered to Vienna in 1791. Here he met Mozart, with whom he had become acquainted in 1780 at Salzburg. The actor-manager saw at once in Mozart a means by which his own fortunes could be recuperated. He suggested to the composer that if a fairy opera were to be installed in his little theater—it was scarcely more than a booth—which stood in the grounds of Prince Starhemberg's garden at Wieden, his salvation would be effected. Mozart, the most generous and unpractical of men, hesitated not a moment in his decision to help his friend. Besides, was not Schikaneder, like himself, a Freemason? He set to work at once; and the actor, who knew how necessary it was to stir up continually Mozart's flagging energies, established the musician in a little pavilion belonging to the garden in which the theater was located. He could do this the more easily, and keep an eye on the composer more effectually since Constance Mozart, the composer's wife, was taking the waters at Bade. In this pavilion, and in a little summer house at Josephs-

dorf, near Vienna, Mozart wrote the music of "The Magic Flute." He suffered at times from fits of depression, and on these occasions the crafty Schikaneder would come to the relief of his friend with such mirth and jollity as the rollicking spirits of his company could provide for him. The text of the opera* had been given to Mozart in the Spring of 1791, probably in March; and most of the work had been written by July. Yet there were serious interruptions. The Emperor, Leopold II, was to be crowned in September, and Mozart was commissioned to write an opera to be performed at the festivities. "The Magic Flute" had temporarily to be dropped, and "Le Clemenza di Tito" to be taken up instead. This work came to its performance at Prague, September 6. Upon his return to Vienna, Mozart found active preparations were being pushed forward for the production of "The Magic Flute." Some of the score still remained to be written, and, as in the case of "Don Giovanni," Mozart left the composition of the overture until the eve of the performance. This, together with the Priests' March, was written on September 28th, and two days later, Friday, September 30, 1791, "The Magic Flute" was brought to its first performance. The playbill announcing the production was a credit to Schikaneder's powers of imagination. He was set forth (in large type) as the creator of the opera, and underneath the extensive cast the name of Mozart was given modest presentation in letters of much smaller size. Mozart conducted, as was usual, at the piano. At the conclusion of the overture Schenk,† who was sitting in one of the orchestra seats, was so overwhelmed by the work that he had heard that he crept up to Mozart's seat, and seizing the composer's hand carried it to his lips and kissed it. Mozart looked kindly at the man, and gently stroked his cheek. But Schenk's enthusiasm was not at once shared by other listeners. The first act was received with no marked cordiality. To Mozart's sensitive soul the opera seemed doomed. He left the conductor's place, and, looking pale and agitated, sought Schikaneder behind the scenes. That individual, arrayed for the part of Papageno in his bird-plumage, was satisfied with everything; particularly, we may believe, with his own performance. He reassured Mozart. Schikaneder's optimism was justified by later events. The second act was received with

*Schikaneder was the author of this libretto, a somewhat ridiculous species of dramatic authorship containing not a little doggerel. The idea of the play he took from a story—"Loulou, or the Magic Flute," by Wieland; but the original draft of the text was altered because Marincelli, the owner of the Leopoldstadt Theater, had planned to produce a piece written around the same subject.

†Johann Schenk (1753-1836) is one of those creators who, widely famous in their own day, have been forgotten by a later generation. At the time of the production of "The Magic Flute" he was a man of thirty-eight, but his reputation was of rather later growth. Schenk made money and fame by the production of a number of operas, of which the best known and most popular was "Der Dorfbarbier" (1796); but he will be longest remembered as one of the teachers of Beethoven.

wild enthusiasm, nor would the listeners be satisfied until Mozart had appeared to receive the acclamations of the house.

The success of Mozart's opera never ceased. In November of the following year Schikaneder was able to announce the one hundredth representation. In 1798 the astute manager set out to build a theater, "An der Wien," out of his profits; and so that Mozart's fame as the composer of "The Magic Flute" should be in no danger of being forgotten by a grateful public Schikaneder erected on the summit of his theater a statue of himself as Papageno.

Before proceeding to the analysis of the overture, one last word as to Mozart's connection with the opera. So far as material reward is concerned, Mozart never received any for his work upon "The Magic Flute";* yet, three months after the production, the composer, lying on the bed which he was destined never to leave alive, found contentment and happiness in the thoughts of his creation. When the opera was being performed he would take the watch from underneath his pillow, and would in imagination follow the progress of the work. "We have got to the end of the second act," he would say; or, "Now comes the grand aria for the Queen of the Night." And the day before he died Mozart, weak with the weakness that comes of death, sang feebly the opening bars of "Der Vogelfänger bin ich ja," and with his poor, tired hands endeavored to beat the time.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettle-drums and strings. The main movement is preceded by an Introduction (*Adagio*, E flat major, 2-2 time). The great chords with which it opens are those heard in the body of the opera itself (Act II) where they appear between the Priests' March and the Aria of Sarastro—"O Isis and Osiris." There has always been supposed to have been a definite intention on Mozart's part to associate these chords, and much else in the opera, with Masonic symbolism. *Allegro*. This is an elaborately conceived fugue, the subject of which is announced by the first violins. About the middle of the development the portentous chords, which were heard at the opening of the work, return (*Adagio*).

*Schikaneder was said to have turned over the sum of one hundred ducats to Mozart a few days after the first performance. But it is certain that the manager's conscience gave him some uneasy moments after Mozart's death. "The poor dying fellow is ever before my eyes," he cried; "his spirit haunts my dreams, and causes my sleep to be disturbed and restless."

Symphony No. 1, E Flat Major
("The Rustic Wedding"),
Opus 26.

Carl Goldmark.

Born May 18, 1830, at Keszthely.

This symphony* was produced for the first time at the seventh concert of the Philharmonic Society, Vienna, March 5, 1876, under the direction of Hans Richter. Considering the fact that the production of Goldmark's "Die Königin von Saba" had taken place and had made an extraordinary sensation in the artistic world the previous year it is somewhat remarkable that the symphony attracted so little attention that the two principal German music papers of that time—the *Signale* and the *Musikalisches Wochenblatt* contained no review of its production. "The Rustic Wedding" symphony was not long in finding its way to America. For on January 17, 1877, Leopold Damrosch brought it out for the first time in this country at the third concert of the Philharmonic Society of New York. This concert was partly choral and it enlisted the services of the Oratorio Society—of which Damrosch was the founder—and a number of soloists. The symphony came last on a program which included Haydn's "The Storm" for quartet, chorus and orchestra,† Beethoven's music to "The Ruins of Athens," Berlioz' vocal romance "L'Absence"—sung by Mrs. Emily Butman,—a quintet, septet and chorus from the same master's "Les Trojans" and Beethoven's Choral Fantasia, the piano part of which was played by Bernard Bockelman.

Before proceeding to an analysis of the work it may be mentioned that in a sketch of Goldmark's career written by J. A. Fuller Maitland in his "Masters of German Music" (1894) it is suggested that this symphony, the overtures "Sakuntala" and "Penthesilea" and the first Suite for violin and piano were composed as early as 1859. It is not altogether possible to accept this suggestion.

I. Wedding March. (*Molto Moderato*, E flat major, 2-4 time.) This movement is not constructed in the form peculiar to the first movements of symphonies but consists of a theme, twelve variations and a finale. The theme, 39 measures long, is set forth by the violoncellos and double basses.

Var. I. The theme appears in the first horn accompanied by the violoncellos and double basses *pizzicato* and by the second and fourth horns. Later, two trumpets and wood-wind instruments are added.

*As will be seen this work is, in reality, a symphony only in name. It is, more strictly speaking, a suite.

†This work—entitled on the programme "Tempest"—was advertised as receiving its first performance in America. Haydn wrote it during his visit to London in 1791 and it was brought out at the second concert of Salomon's series Feb. 24, 1792. This was Haydn's first composition written to an English text, the poem having been the inspiration of John Wolcot, better known to the people of his day as Peter Pindar.

Var. II. (*Poco animato.*) The strings, imitatively employed, have the most important share in the unfolding of the variation. Only the clarinets and bassoons are employed occasionally to reinforce the harmony.

Var. III. (*Allegro.*) The full orchestra is employed, the trombones, violoncellos, double basses and bassoons giving out a marked variation of the theme over which the remainder of the orchestra plays incisive chords on the unaccented beats of the measures.

Var. IV. (*Andante con moto quasi Allegretto*, B flat minor, 6-8 time.) The first violins begin the variation with an expressive melody which, for a few measures, is canonically imitated by the second violins. The scoring becomes cumulatively richer as the movement is unfolded, much use being made of a 16th note figure first announced in the accompaniment by the violas.

Var. V. (*Allegretto, frisch, nicht schleppend*, E flat Major, 3-4 time.) The theme is given to the violoncellos, double-basses, bassoons and horn, the first and third horns playing a counter subject with a staccato figure working against it in the first and second violins. The violas are silent throughout the variation.

Var. VI. (*Allegro vivace*, 6-8 time.) A light, scherzo-like motive is tossed back and forth by the wood-wind and strings alternately.

Var. VII. (*Allegretto pesante*, E flat minor, 3-4 time.) This variation is more fully scored than the previous one and consists, for the most part, of an elaboration of the continuously moving figure in quarter notes—the first and third in the measure being accented—with which it begins in the full orchestra (trombones excepted).

Var. VIII. (*Allegro scherzando*, E flat major, 2-4 time.) The theme is given out by the horns, a light figure moving against it in the wood-wind and in the strings *pizzicato*. The bassoons, trumpets, trombones and kettle-drums do not enter at all.

Var. IX. (*Allegretto quasi Andantino*, E flat minor, 3-8 time.) A melody in the oboe is imitated at the second measure by the second violins. The first violins take up this theme and continue it to the end, the clarinet putting in a counter subject, as in a duet. The variation ends in E flat major.

Var. X. (*Molto vivace*, E flat major, 3-8 time.) The theme is suggested in the *pizzicato* of the strings, over which the first violins carry a rapid and continually moving figure in sixteenth notes.

Var. XI. (*Andante con moto*, E flat minor, 6-8 time.) A plaintive mood is made manifest in this variation, the rhythmical outline of which is based, for the most part, upon the figure with which its melody opens in the first violins. The variation ends softly in E flat major.

Var. XII. (*Moderato*, B major, 2-2 time.) The wood-wind instruments open this variation, the oboes carrying the theme proper. A solo first violin, second violin and viola enter later.

Finale. (*Tempo des Thema*, E flat major, 2-4 time.) After two introductory measures in the trumpets the theme upon which the variations have been constructed is heard *ff* in the full orchestra. A long *diminuendo* is brought about by the gradual elimination of instrument after instrument until finally the violoncellos and double basses are left—as at the beginning of the movement—entirely to themselves.

II. Bridal Song. (*Allegretto*, B flat major, 3-4 time.) This movement is written as a rondo form. The clarinet announces the first phrase of the theme, the first violins continuing it. An episode is brought forward by the strings *piano*. The first theme returns scored as before. The second episode opens with a melody for the oboe in E flat major. The strings take it up. A sudden modulation (ascending scale in the flutes and clarinets; trill in violins) which leads into the final appearance of the opening subject, brings the movement to a close.

III. Serenade. (*Allegro moderato scherzando*, D major, 2-2 time.) The movement opens with a subject announced by the wood-wind and continued by the strings. A new theme in A major is brought forward by two oboes playing in thirds. The second sentence of this is continued by the violins and later worked over in different instruments. A suggestion of the opening subject is heard in the strings against the oboes and the subject itself eventually is heard (in F major) in the latter instruments. A *diminuendo*, followed by a general pause, leads into a rehearing of the second theme, now in the clarinets and in D major. With material of the first subject the movement closes *pianissimo*.

IV. In the Garden. (*Andante*, G minor, 4-4 time.) A clarinet begins—in the second measure—a dreamy melody. The violins take it up. After a pause the key changes to G flat major, and material, suggestive of a love duet, is sung by the violins and violoncellos, a triplet figure accompanying it in the other strings. This section is developed at considerable length and, having been worked up to a climax, is succeeded by a return to the tranquil melody of the opening theme. In a short coda the oboe breathes a final suggestion of this subject.

V. Dance. (*Allegro molto*, E flat major, 2-2 time.) After two introductory measures the subject begins in the second violins and is imitated, in fugal style, by the violas, violoncellos and basses, and first violins successively. This material having been extensively worked over a second time (in B flat major) is heard in the strings *pianissimo*, a second section of it being played by the full orchestra. Development of both themes takes place and the first one returns

ff in the full orchestra. *Andante*. The subject of the preceding movement is introduced, the first phrase of its melody being sung by a clarinet. The second theme of the dance is resumed (Tempo) and is followed by a coda of considerable length built on the material of the opening subject.

**Concerto for Violin,
D Major, Opus 77.**

Johannes Brahms

Born May 7, 1833, at Hamburg.
Died April 3, 1897, at Vienna.

The composition of his violin concerto was begun by Brahms in the summer of 1878 at Pörschach and finished late in the autumn of the same year. The German master worked upon the creation of his violin and piano sonata in G major (Opus 78) during the same period. It would seem that Brahms was not altogether satisfied with his concerto, for he wrote December 15, 1878, from Vienna to Elisabet von Herzogenberg: "Joachim is coming here and I shall have a chance of trying the concerto through with him and deciding for or against a public performance." Joachim, it may be mentioned, had more to do with the concerto than the mere rehearsing of it with Brahms. He it was who supplied the bowing indications and the fingering, which stand in the published work; moreover he furnished a cadenza.

It was finally decided to bring out the concerto at Leipzig with Joachim as the soloist. Brahms arrived at Leipzig December 30, in order to rehearse the work which came to its first performance at the Gewandhaus on New Year's Day, 1879.*

The orchestral accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettle-drums and strings.

I. (*Allegro non troppo*, D major, 3-4 time.) The plan of this movement follows the classical construction of the first movement of a concerto, as that construction was employed in the concertos

*In his life of Joachim Andreas Moser declares that the first production of the concerto was given at one of the Hochschule concerts in Berlin—he gives no date—with Joachim as soloist and with the accompaniment played by the school orchestra. He declared also that much of Brahms' scoring of the D minor concerto for piano and orchestra was revised by the violinist, his numerous corrections still standing on the manuscript score.

of Mozart, Beethoven and contemporaries less famous than they.* The first exposition for orchestra begins, without any introduction, with the principal subject (in D major) in the bassoons and lower strings. After a transitional passage, in which the material of the principal theme is worked over *fortissimo* in the full orchestra, the second subject, in the same key, enters tranquilly in the oboe, and is taken up by the first violins. Another and more *marcato* section of it is heard in a dotted figure *forte*, in the strings. After the strings have played a vigorous passage in 16th notes the solo violin enters with a lengthy section—composed principally of passage work—introductory to its presentation of the main subject. This at length arrives, the theme being accompanied by an undulating figure in the violas. The second subject appears in the flute, later continued in the first violins, passage work playing around it in the solo instrument. The second, *marcato* section now is taken up by the violin. Development follows, this—as customary in older concertos, being introduced in an orchestral tutti. The Recapitulation (Principal subject) is also announced by the orchestra *ff*. The second theme occurs, as before, in the orchestra, but now in D major, the solo violin playing around it with passage work as in the exposition. The second section of the theme is played by the violin in D minor. A short tutti precedes the cadenza for the solo instrument. The coda, which follows it, begins with the material of the principal subject.

II. (*Adagio*, F major, 2-4 time.) This movement has the orchestral accompaniment lightly scored, merely the wood-wind, two horns and the usual strings being employed. It opens with a subject in the wood-wind, its melody being set forth by the oboe. The solo violin takes up a modified and ornamental version of this theme. A second subject follows, also played by the solo instrument, and the first is eventually, and in modified form, resumed.

III. (*Allegro giocoso, ma non troppo vivace*, D major, 2-4 time.) The principal theme is announced at once by the solo violin and it is taken up *ff* by the orchestra. A transitional passage leads to the second subject given out, *energicamente*, by the violin in octaves; this is worked over and leads to a resumption of the main

*In earlier concertos it was the custom to employ two expositions—the first for the orchestra, the second for the solo instrument. In the nature of things these expositions, while they most frequently employed the same thematic material, presented it in different fashion—the exposition for the solo instrument having been, as one might expect, more brilliant and often considerably longer than the first. Mendelssohn, in his two concertos for piano and in his violin concerto, dispensed with the first orchestral exposition and began, either with a short introduction for the orchestra or at once with the solo instrument. This plan has been followed by most modern composers (Schumann, Rubinstein, Grieg, etc.), and it is now uncommon to find—as in the case of the violin concerto by Brahms—a concerto movement constructed according to the old design. There are, however, a number of concertos (Liszt, Saint-Saëns, Bruch, etc.,) which do not, for their first movement, employ the sonata form at all.

theme by the solo instrument. An episode (G major, 3-4 time) is set forth by the violin, suggestions of the opening subject occurring in the orchestra. The second theme is once more heard in the solo violin and is, in its turn, succeeded by further development of the principal subject. A short cadenza for the solo instrument leads into the coda, in which the first subject is further insisted upon, now in quicker tempo and somewhat rhythmically changed.

Overture, "Carneval,"
Opus 92.

Anton Dvořák.

Born Sept. 8, 1841, at Mühlhausen
Died May 1, 1904, at Prague.

The three overtures, "In der Natur," "Carneval" and "Otello," were written by Dvořák in 1891 as a cycle, and were originally intended to be performed together. In view of the fact that the titles of these pieces do not appear to possess the relationship that is peculiar to cyclic works it must be explained that the three overtures were first written and performed under the general name of "Nature, Life and Love."

The first production of the overtures was at a farewell concert given to Dvořák, April 28, 1892, in the Rudolfinum at Prague, before the Bohemian master departed to take up his position as director of the National Conservatory in New York. The program, made up entirely of Dvořák's compositions, contained—in addition to the overtures—the Serenade for wood-wind, horns, violoncellos and double basses, two numbers from the vocal duets, "Klänge aus Mähren", and two pieces for string orchestra. The concert hall was filled with a throng that took every opportunity of expressing to the composer—who conducted his own works—how great was its admiration for his gifts. At the conclusion of the performance there were wreaths and floral emblems handed to Dvořák, and the orchestra did him honor in a vociferous "tusch."

When Dvořák landed in America early in October, 1892, arrangements were made by which he should be presented to the American public at a grand concert in which new works of his own composition should be included. This performance took place October 21st, at Music Hall, Fifty-seventh Street and Seventh Avenue, New York. The program was of a somewhat miscellaneous character. It began with "America" sung by a chorus of 300 voices directed by R. H. Warren. Colonel Thomas Wentworth Higginson then delivered an oration which occupied itself with Columbus (who discovered the American continent exactly 400 years before), and the new world of music which was about to be explored by Anton Dvořák. There was a performance of Liszt's "Tasso" conducted

by Anton Seidl, and Dvorák followed with the triple overture and a *Te Deum* specially composed for the occasion, and sung by Mme. de Vere-Sapio, Emil Fischer and the chorus.

The program asserted that the three overtures—they were styled "Nature," "Life" and "Love"—were being performed for the first time, and that they had not even been submitted to a publisher.* The overtures and the *Te Deum* were conducted by Dvorák.

The audience at this concert was supplied with a descriptive program, written by E. Emerson, which has historical value since it was stated that the explanatory analysis of the works of Dvorák emanated from the Bohemian master himself. Of the triple overture as a whole the document had this to say. "This composition, which is a musical expression of the emotions awakened in Dr. Antonin Dvorák by certain aspects of the three great creative forces of the Universe,—Nature, Life and Love—was conceived nearly a year ago while the composer still lived in Bohemia.

"The three parts of the overture are linked together by a certain underlying melodic theme—the Nature motive. This theme recurs with the insistence of the inevitable personal note marking the reflections of a humble individual who observes and is moved by the manifold signs of the unchangeable laws of the Universe."

Dvorák scored his "Carneval" for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, kettle-drums, cymbals, triangle, tambourine, harp and strings.

The principal theme commences (*Allegro*, A major, 2-2 time) without any introduction, with the brilliant melody played by the violins. Another section of this, in the same key, follows, also in the violins *ff*.

There is a second theme (*Poco tranquillo*, E minor) heard in the first and second violins with answering parts in the wood-wind. This betokens "a pair of straying lovers, whom the boisterous gayety of their companions with clangor of voices and instruments reaches but dimly." This is worked out at some length and there is some development of the first theme with harp arpeggios. The mood changes. There is an entirely new section (*Andantino con moto*, G major, 3-8 time) in which a simple theme is reiterated by the English horn, at the expiration of which the "Nature" motive appears in the clarinet followed by an expressive subject in the first violins. There now follows a protracted development of the second section of the opening theme, with a later working out of the first. The Recapitulation repeats the principal themes and there is a brilliant coda.

*This statement was, of course, erroneous so far as it applied to the performance. The overtures were published in Berlin in 1894.

TWENTIETH PROGRAM

FRIDAY AFTERNOON, FEBRUARY 24—2:15

SATURDAY EVENING, FEBRUARY 25—8:15

Soloist: MR. BRUNO STEINDEL

MARCHE HÉROIQUE, Opus 34. . . . SAINT-SAËNS

COMEDY OVERTURE, "Puck," STRUBE

KONCERTSTUCK FOR VIOLONCELLO,
Opus 61, HADLEY

INTERMISSION

SYMPHONY No. 10, C Major, SCHUBERT

ANDANTE—ALLEGRO MA NON TROPPO.
ANDANTE CON MOTO.
SCHERZO.
FINALE.

Marche Héroïque,
Opus 34.

Camille Saint-Saëns

Born October 9, 1835, at Paris.

This March was composed by Saint-Saëns in memory of his friend Alexandre Georges Henri Regnault, a French painter of remarkable gifts and—at the time of his death—of no little eminence, who lost his life in the Franco-German war.

Regnault was born at Paris, Oct. 30, 1843. His father, Henri Victor Regnault, was a distinguished chemist who, at the time of his son's birth, occupied the chair of chemistry in the École Polytechnique, at Paris. The following year he became professor of physics in the Collège de France. The younger Regnault, on leaving school, devoted himself to the development of his artistic gifts which had early been made manifest. He entered the studios of Montfort, Lamothe and Cabanel and produced a number of original works, none of which gave evidence of remarkable attainments. Possessed of lofty ambitions Regnault entered himself as a competitor for the Prix de Rome in 1863; but he was beaten by Layraud and Montchablon. He exhibited two pictures in the Salon the following year, but neither attracted attention. In 1866 the painter made a sudden leap into fame with "Thetis bringing the Arms forged by Vulcan to Achilles." This picture procured for Regnault the long coveted Prix de Rome. Having spent two years in Italy he went to Spain and painted there an equestrian portrait of General Prim,—a work which brought to the painter no little renown, and which he followed up with "Judith," "Salome" and other productions which clearly established him as one of the most promising artists of his country. Regnault was in Africa when the Franco-German war broke out. An artist filled with enthusiasm for the career which he had chosen he was also a patriot whose love

of country was represented by more than a merely sentimental affection for the land and people which he called his own. The painter hastened back to France and joined the 69th battalion of the National Guard, in which also were serving a number of his friends. On the evening of January 19, 1871, Regnault was a participator in a sortie made by his regiment during the attack on Buzenal, a small place in the environs of Paris. In this he was laid low by Prussian shot; but none saw him fall, and it was not until next day that the driver of an ambulance, searching the field for wounded, found the painter stretched out upon the ground, stark and cold, with a bullet in his heart. Eight days later Regnault, whose death and whose courage no less than his gifts had appealed to the public imagination, received the last honors in the Church of St. Augustine, Paris.

The March by Saint-Saëns is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettle drums, bass drum, side drum, cymbals, harps and strings. The main theme is preceded by seven measures of introductory material the subject then appearing in the wood-wind with pizzicato accompaniment in the strings. The violins take up the theme. A continuation is carried on in the strings and woodwind and the first section of the subject returns in the wood-wind with a *staccato* counterpoint against it in the strings. This material is worked over at some length and, through a *diminuendo*, leads into the Trio of the march (*Andantino*, A flat major, 3-4 time) the theme of which, given to the trombone, is accompanied by a figure in the strings which is a metamorphosis of the principal subject. The theme is taken up by the wood-wind, violoncellos and harp. The time changes again to 2-2. The side-drum is heard and suggestions of the opening subject occur in the violoncellos and double basses. A *crescendo* leads into a repetition of the opening section of the march, now more fully scored. A sonorous coda concludes the work.

Comedy Overture, "Puck."

Gustav Strube.

Born March 3, 1867, at Ballenstedt.

The composer of this overture, by birth and by education a German, came to America in 1891, in which year he became one of the first violins in the Boston Symphony Orchestra, a position which he still holds. Mr. Strube received his first musical training from his father, who was town musician in Ballenstedt, a small place in Anhalt. Having made progress in his art Strube was sent to the Conservatory of Leipzig in which institution he became a pupil of Brodsky (violin), and of Reinecke and Jadassohn in com-

position. Upon leaving the conservatory Mr. Strube betook himself to Mannheim, in the conservatory of which city he taught for some time.

Nearly all the composer's works have received their first presentation in Boston. His orchestral compositions include—in addition to the overture played upon this occasion—symphonies in C minor, and in B minor respectively, the overtures "The Maid of Astolat," Overture for trumpets, horns, trombones, tuba and kettle-drums, "Fantastic Overture," Symphonic poem, "Longing" for orchestra and viola solo; Rhapsody for orchestra. Mr. Strube has composed two violin concertos, and miscellaneous works for voice and orchestra. His chamber-music works include a Suite for violin and piano, and a string quartet in D major.

The Comedy-Overture "Puck" was written in the winter of 1908 and was played for the first time—as it was then unpublished, from manuscript—at the nineteenth concert of the Boston Symphony Orchestra, March 18, 1910. The overture, dedicated to the conductor of the Boston Orchestra, Max Fiedler, is scored for two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, four trumpets, three trombones, tuba, kettle drums, side drum, bass drum, cymbals, triangle, glockenspiel, strings.

When the overture was produced at Boston Mr. Hale, the annotator of the program books of the Boston Symphony Orchestra, printed the following matter in explanation of the music, which he stated had been provided by the creator of the work:

"The overture has no program. The title indicates merely that the composer wished to portray in tones a sylvan picture, some frolic with Puck as the main figure. The form is that of the Sonata. After a short introduction theme, which is developed at some length, the main motive enters. (D major). It is played by the horn and accompanied by a tremolo in the strings. This is followed by little episodes that lead into the second motive (F major). A conclusion theme of a more tranquil character ends the first part. There is a working-out section, and after this the first motive enters again, and this time it is played by the whole orchestra, *fortissimo*, over a basso ostinato. Then the second motive and the conclusion theme appear again. There is a short coda."

**Koncertstück for Violoncello
and Orchestra, Opus 61.**

Henry K. Hadley.

Born Dec. 20, 1871, at Somerville, Mass.

The composer of this work has already found representation on three previous programs of these concerts, for his second symphony, "The Four Seasons," was performed under the direction of Theodore Thomas, January 24 and 25, 1902, his orchestral Rhap-

sody "The Culprit Fay," was played under Mr. Stock's conductorship October 29-30, 1909, and his third symphony, November 11-12, 1910.

Mr. Hadley was born into a musical family. His father, a professional musician, was his first teacher, and later the young composer entered the New England Conservatory where he studied the violin as well as composition. From Boston Mr. Hadley proceeded to Vienna in 1894, there to become a pupil of Eusebius Mandyczewski. He returned to America in 1896 and for seven seasons directed the music department of St. Paul's School, at Garden City, N. Y. During these years Mr. Hadley's work as a musical creator was made increasingly known to the public of this country.

An overture, "Hector and Andromache," was brought out early in his career at a concert of the Manuscript Society, New York. The Symphony, "Youth and Life," came to a hearing under Anton Seidl at a concert of the same society in 1897. Mr. Hadley's second symphony, "The Four Seasons," took two prizes in 1901—that offered by Mr. Paderewski, and the New England Conservatory prize. Mr. Hadley has written three overtures—"Hector and Andromache," "In Bohemia," and an overture to Stephen Phillips' tragedy, "Herod"—three ballet suites, a symphonic Fantasia and the tone-poem, "Salome," based on the play by Oscar Wilde. The composer has also written much in the larger vocal forms, as well as many songs.

From 1905 to 1909 Mr. Hadley toured the European Continent as conductor, producing his "Salome" in a number of important musical centers. He was in 1908 one of the three musical directors at the Stadt Theater, Mayence, where his one-act opera, "Safie," was produced, April 6, 1909. In this year the composer returned to America to take up the conductorship of the Seattle Symphony Orchestra, which position he now holds.

The Konzertstück for violoncello was completed in the summer of 1908 and has since been performed at a number of concerts in New York and Boston by the composer's brother, Arthur Hadley—a member of the Boston Symphony Orchestra—for whom, it is understood, the piece was composed.

The orchestral accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, trombone, kettle drums and strings.

Allegro con spirito, B minor, 3-4 time. After two introductory measures, in which the strings put forward a marked figure, the solo violoncello announces the principal theme, *forte*. Having stated this subject the violoncello permits the orchestra to give it some development, following which it brings forward a subsidiary theme of expressive character. The oboe answers it. A transitional passage leads into the true second subject (*Poco meno mosso*) presented by the solo instrument in D major, the strings softly accompanying it. This is worked over either in the violoncello part, or in the orchestra, and is succeeded by a vigorous tutti in which a marked subject

shouted out by the higher instruments (first violins, flutes, clarinet, trumpets) is canonically imitated by the lower (violincellos, double basses, trombone, bassoons). After eighteen measures of this material the Development section is reached, the solo violoncello working out the rhythmical figure of the opening theme. The subsidiary theme is heard in the clarinet and much use is made of the dotted motive with which the principal subject began. The Recapitulation sets in with the first subject in the violoncello part, preceded by the vigorous figure in the strings. The subsidiary theme is again given to the solo, and the transitional passage, leading to the second subject, is, as before, also set forth by the violoncello. The second subject is now in B major. The coda (*Molto maestoso*) takes for its material the episode which had been canonically treated in the tutti which preceded the Development section. It is again so treated here.

Symphony No. 10,* C Major.

Franz Schubert.

Born Jan. 31, 1797, at Lichtenthal.
Died Nov. 19, 1828, at Vienna.

Schubert completed this, his last symphony, at Vienna in March 1828. It was a year of prodigious industry. In January he composed the two songs "Die Sterne" and "Der Winterabend;" March saw the completion of the C major symphony, the oratorio "Miriam's Siegesgesang" and the song "Auf dem Strom" for voice and horn; and in the months which came after he had given to the world sixteen new works, in which were included the Schwanengesang" song-cycle, the magnificent string quintet, opus 163, and the Mass in E flat—the last named work being of such length as to require more than an hour in performance. This wonderful activity stopped in November; for on the 14th of that month Schubert, who had for some time been ailing, took to his bed. When, on the 16th, the doctor arrived the composer was delirious, and three days later he was numbered with the immortals who, being dead, are yet alive in the hearts of those who love the finest art.

At the time the symphony was composed Schubert was living with his friend Schober at the "Blaue Igel," a tavern much frequented by musicians in Vienna. In August, however, he left this abode and took up his residence with his brother Ferdinand in a house, newly built, at 694 Firmian Gasse, now No. 6 Kettenbrücken Gasse. It was here that he died of typhus fever.

The manuscript of the C major symphony, in possession of the Gesellschaft der Musikfreunde, in Vienna, is a volume of 218 pages of oblong quarto. It bears no title and no dedication, but on the first page of the score there stands the inscription "*Symfonie, März 1828, Frz. Schubert Mpa.*" Schubert rarely made altera-

*The C major symphony is numbered 7 in Breitkopf and Härtel's catalogue.

tions in his scores, but there were very considerable revisions made by him in his last symphony when the score had been brought to completion. The subject of the Introduction and that of the *Allegro* were both materially altered—in the latter case it was changed whenever it appeared during the course of the movement. Even the tempo of the opening movement was altered from *Allegro vivace* to *Allegro ma non troppo*. Other modifications were made in the remaining movements—in the Scherzo sixteen measures, first sketched by Schubert in his Octet, were inserted—but there were fewest alterations in the finale.

When the symphony had been corrected its creator despatched the score to the Gesellschaft der Musikfreunde who had the parts copied and by whom it was put in rehearsal. The length and the difficulty of the work was, according to Grove, obstacles which blocked the performance of the symphony. "It was soon withdrawn" says the English biographer of Schubert "on Schubert's own advice, in favor of his earlier symphony No. 6, also in C. Neither the one nor the other was performed till after his death."* When Robert Schumann was in Vienna in 1838 he called upon Schubert's brother Ferdinand, in whose possession was a vast mass of manuscript music by the illustrious Franz. Schumann's attention was immediately drawn to the C major symphony, which was probably a transcript of the score in the keeping of the Gesellschaft der Musikfreunde. His interest and enthusiasm were awakened and he prevailed upon Ferdinand Schubert to permit a copy to be made and dispatched to Mendelssohn, then conducting the Gewandhaus concerts at Leipzig. Mendelssohn's admiration for the symphony was not less great than Schumann's. He put the work into rehearsal at Leipzig and brought it to performance at the 20th Gewandhaus concert, March 21, 1839. "We recently" wrote the composer of "Elijah" to Moscheles, in London, "played a remarkable and interesting symphony by Franz Schubert. It is, without doubt, one of the best works which we have lately heard. Bright, fascinating and original throughout, it stands quite at the head of his instrumental works."

Mendelssohn's influence in England was strong, and his enthusiasm for Schubert's symphony led him to urge a performance of the work upon the Philharmonic Society, of London. "I hope" he wrote to the secretary of the organization "to be able to send you a very extraordinary and excellent symphony by Fr. Schubert, the famous composer, which we performed here at our last concert with great applause.† I have written to Vienna to get permission of sending the work to the Society and shall send it immediately if allowed to do so." Mendelssohn forwarded the score three weeks

* While the principal authorities agree in stating that the sixth symphony and not the 10th was that which was given by the Gesellschaft der Musikfreunde December 14, 1828, at the Redoutensaal there are those who are of a contrary opinion.

† Mendelssohn was writing from Leipzig eight days after the performance of the symphony at the Gewandhaus.

later with a letter in which he stated that the symphony had "created an uncommon sensation in Leipzig" and in which he recommended that certain repetitions in portions of the work should, on account of its great length, be disregarded. The Philharmonic Society did not, however, perform the work during the following season, and it was laid aside for four years. Mendelssohn was still urgent in his suggestions of a performance when in 1844 he conducted the Society's concerts in London. He proposed to play the symphony at a concert in which was also to be interpreted his own overture "Ruy Blas." At the rehearsal the players in the orchestra displayed such contemptuous animosity towards Schubert's work, and particularly towards the triplet passages in the finale that Mendelssohn indignantly withdrew the symphony, and it did not figure on any program of the Society until 32 years had elapsed since Mendelssohn had first urged a hearing of the work. The first performance in England took place at the Crystal Palace, April 5 and 12, 1856, the symphony having been played in installments—the first three movements having been given upon the earlier date, and the last three a week later. In January (11) 1851 the work was played by the New York Philharmonic Society under the direction of Eisfeld. On November 23, 1851, the first complete performance was set forth in Paris at a concert of the Société St. Cécile under the conductorship of Seghers.* The work was published in score and parts in February, 1850, by Breitkopf and Härtel, Leipzig.

The symphony in C is scored for the following orchestra: Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettle drums and strings.

I. (*Andante*, C major, 4-4 time). The main movement is preceded by an introduction, 77 measures long, the material of which is given out by the horns. This opening theme should be carefully noted, for its rhythmical figure is employed in the *Allegro*, and at the end of the first movement the actual subject itself returns. A *crescendo* leads into the *Allegro ma non troppo* (C major, 2-2 time). The principal subject is divided between the strings and wood-wind—two measures of it in the one being answered by two measures in the other. Three measures are quoted:

No. 1.



* Habeneck had attempted to rehearse the symphony in 1842, but the orchestra refused to go beyond the first movement.

The second subject—which appears in E minor instead of the orthodox key of G major—is, so far as the persistent employment of its rhythmical figure is concerned, the most important of the two principal themes. Its opening phrase, given to the oboes and bassoons, is quoted below:

No. 2.



A very extensive working over of this subject is succeeded by a coda in which a broader theme is shouted forth by the full orchestra. The Development is concerned with a working out of the first and second subjects, the former being given out by the strings and the latter by the wood-winds, the two being later developed in combination. At the close of the Development section there are to be heard suggestions of the second measure of the theme which opened the symphony. The Recapitulation begins with the principal theme (No. 1) in the strings, as before, the wood-winds answering at the third measure. The second theme (No. 2) now appears in C minor, but in the oboes and clarinets as in the exposition. There are heard later suggestions of the theme of the Introduction in the trombones. The Coda is long, and at the end of it there is given to the wood-wind instruments the theme of the Introduction, *fortissimo*.

II. (*Andante con moto*, A minor, 2-4 time).

The main subject of the movement is preceded by seven measures of introduction in the strings, its material being foreshadowed in the violoncellos and double basses. The theme proper is announced by the oboe, accompanied by the strings:

No. 3.



The clarinet having joined the oboe in giving out a variant of the subject just quoted the latter instrument sings a continuation of the theme in A major. The full orchestra interpolates a marked phrase, *ff*, and the opening subject recurs. A modulation to F major brings in the second theme in the strings:

No. 4.

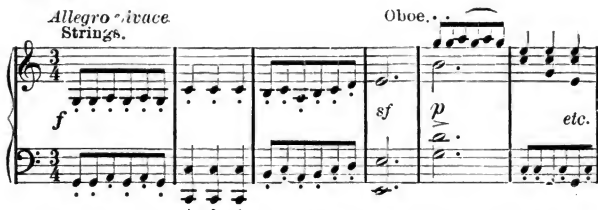


After development of this material the first subject reappears—in the oboe as before—and there is further working over of other portions of the earlier sections of the movement. Attention may be directed to the theme played by the violoncellos (*pizzicato* in the other strings) following a chord *fif* in the full orchestra, the oboe joining in, as in a duet. The key changes to A major, and the second subject (No. 4) now comes back in the flutes and clarinet, with a running accompaniment in the second violins and violas. The coda which concludes the movement is based upon the opening theme.

III. Scherzo. (*Allegro vivace*, C major, 3-4 time).

The subject is vigorously announced by the strings in octaves, its answering phrase being heard in the wood-wind and horns:

No. 5.



A continuing section is played by the first violins, the violoncellos setting a counter melody against it. This material is now given considerable development. The Trio, in A major, begins with eight introductory measures in the wind instruments the actual subject being then heard in the wind instruments accompanied by the strings. Eight measures are quoted below:

No. 6.



At the close of the Trio the Scherzo is given repetition.

Finale. (*Allegro vivace*, C major, 2-4 time).

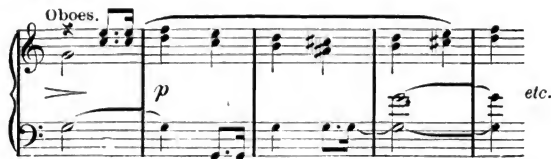
A loud call from the whole orchestra and a triplet figure in the strings:



No. 7.



make up the material which forms the introduction to the real principal theme. The latter is set forth in the wind, and, with a triplet variant, in the violins. The opening phrase is subjoined:

No. 8.



Note how the three opening notes of the introductory passage,  and  are continually in evidence in some instrument or instruments. The second subject, in G major, is preceded by four repeated Ds in the horns, the theme being accompanied by the ever-present triplet figure in the strings. The entrance of the theme is given quotation below:

No. 9.



Another portion of the second subject—heard in the wood-winds with a dotted figure against it in the violins—reminded Sir George Grove of the finale of Beethoven's Choral Symphony.

The Development begins with a working out of the second section of the second theme in the clarinets. After this has been developed at much length the four introductory notes, originally played by the horns before the second subject, (see No. 9) are worked over. The Recapitulation presents the principal themes with modifications of key and instrumentation.

TWENTY-FIRST PROGRAM

FRIDAY AFTERNOON, MARCH 3—2:15

SATURDAY EVENING, MARCH 4—8:15

WAGNER PROGRAM

Soloist: **MR. CLARENCE WHITEHILL**

A FAUST OVERTURE.

TANNHÄUSER: Bacchanale,

“Blick ich Umher.” (Wolfram’s Address.)

LOHENGRIIN: Prelude.

DIE WALKÜRE: Wotan’s Farewell and Magic Fire Scene.

WOTAN: MR. WHITEHILL.

SIEGFRIED: Siegfried in the Forest.

DIE GÖTTERDÄMMERUNG: Siegfried’s Death Music.

INTERMISSION

TRISTAN AND ISOLDE: Act III—Prelude, Tristan’s Vision,

*Arrival of the Ship, Isolde’s Love
Death.*

DIE MEISTERSINGER VON NÜRNBERG:

Hans Sachs’ Monolog.

Procession of the Guilds. Finale.

Richard Wagner

Born May 22, 1813, at Leipzig.
Died Feb. 13, 1883, at Venice.

A Faust Overture.

In its first conception "A Faust Overture" was a product of the days in which Wagner lived in starvation and misery in Paris—the precise year was 1840. The composer originally intended to write a "Faust Symphony," of which the work, which is played on this occasion, was to have been the opening movement. The second division of the symphony Wagner intended to associate with Gretchen; but he proceeded no further than the writing of one theme—the symphony having been abandoned in favor of his opera "The Flying Dutchman." In a letter to Liszt, Wagner declared (November, 1852) that the movement, now known as "A Faust Overture," was concerned with "Faust in solitude, longing, despairing, cursing." In answer to a criticism by Liszt, that the overture would be improved by "a soft, tender, melodious part, modulated à la Gretchen," Wagner asserted that his friend had felt quite justly what was wanting—the feminine element; but that the music was conceived only as an expression of the despair and revolt in the soul of Faust, and that to introduce the element which Liszt considered necessary would involve an entirely new composition, "for which," said Wagner, "I have no inclination."

In its original form the overture was played at Dresden, July 22, 1844, at a charity concert, Wagner himself conducting it. The other numbers on the program were Mendelssohn's "First Walpurgis Night" and the Pastoral Symphony by Beethoven.

In January, 1855, Wagner, in a letter to Liszt, stated that he had remodeled his "Faust Overture." "I have made an entirely new score," he said; "have rewritten the instrumentation throughout, have made many radical changes and have given more elaboration and significance to the middle section (second motive)." This version Wagner sold to Breitkopf & Härtel for eighty dollars, but the composer felt no elation when his work appeared. The revised version was performed for the first time, Wagner conducting it, January 23, 1855, in the Kasinosaale, Zurich, at one of the subscription concerts of the Allgemeine Musikgesellschaft. A repetition was given in the same hall, February 20th. In October of the same year the overture was published in score and parts.

The score of the overture bears a quotation from Goethe's "Faust," of which the following is a translation by Sir Theodore Martin:

"The God who in my breast abides,
Through all its depths can stir my soul;
My every faculty He sways and guides,
Yet can He not what lies without control,
And thus, my life as by a load oppress,
I long for death, existence I detest."

The work opens with an Introduction (*Sehr gehalten*, D minor, 4-4 time) in which the thematic material of the main movement is set forth. After thirty measures of this preparatory matter the principal theme of the movement proper (*Sehr bewegt*, 2-2 time) is announced by the first violins. There is extensive development and the second theme—in F major—is sung by the flute, accompanied by the other woodwind instruments. The development which follows is long and elaborate. The recapitulation enters *ff* in the full orchestra and the overture closes with a lengthy coda.

"Tannhäuser:" *Bacchanale*.

In 1860, Napoleon III, at the instigation of Princess Metternich, the wife of the Austrian ambassador in Paris, ordered a production of Wagner's "Tannhäuser" at the Grand Opéra. It is certain that the Emperor's interest in or even knowledge of the composer and his music was small indeed, even if it existed at all. According to Princess Metternich Napoleon, upon being entreated by her to bring before the French public a work in which she was so much interested, said, "Tannhäuser," Richard Wagner? I have never heard either name. But you tell me the work is really fine?" And upon being assured that the opera was a most remarkable creation Napoleon turned to his Grand Chamberlain—an official who was Superintendent of the Imperial theaters—and in his gentle way remarked:

"Bacciocchi, Princess Metternich is interested in an opera called "Tannhäuser" by a certain Richard Wagner, and would like to hear it in Paris. Let it be given."*

Wagner was enraptured with the opportunity that had come to him. No expense was to be spared in the mounting of "Tannhäuser;" the best singers were to be engaged, and as the size of the orchestra was to be regulated only by the ambitions of the composer, Wagner immediately set out to demand twelve horns, twelve trumpets, four of each member of the woodwind group, etc.

Meanwhile he set to work to revise the opera. Roche translated the text under Wagner's supervision. They worked at it early in the morning, and the exhausted translator was still being urged on by the never-flagging ardor of the composer even when the night was far advanced. But a hitch occurred at the very beginning of the preparations. It had been an invariable custom that the second act of an opera should contain a ballet. The fashionable subscribers would never consent to an opera without a ballet. Wagner declared that such a thing in the second act of

*This fact and other facts in connection with Wagner's share in the Parisian performance of "Tannhäuser" were communicated by Princess Metternich at a conference given in aid of the Vienna Poliklinik in which she was interested, in the winter of 1910.

"Tannhäuser" was not for a moment to be thought of. He suggested that a bacchanalian ballet might be very appropriately put into the Venusburg scene of the first act. Royer, the director of the Opéra, pointed out that the subscribers were not common people. They dined late, and most of them—particularly the young gentlemen of the Jockey Club—did not arrive until the second act. Wagner would not listen to any measures of expediency, and in accordance with his determination to have the ballet in the opening scene he wrote the "Bacchanale." The ballet dancers were of the traditional kind. Wagner wanted motions frenzied and sublime, but the abilities of the dancers did not run to anything beyond the ordinary steps with which they were acquainted. Said the ballet-master: "If I were to tell my dancers a word about this, and endeavor to give them the attitude you mean, we should have the can-can at once, and would be lost."

There were no fewer than one hundred and sixty-four rehearsals of the opera. Wagner was not allowed to conduct, as the traditions of the Opéra were entirely opposed to such a thing. Dietsch, who was the director, was unable to realize the proper tempi, and extraordinary scenes occurred. Wagner, who sat on the stage behind the prompter's box, beat his own time with arms and feet, and the dust that his violent exercises raised rolled up in clouds above the floor.

The fiasco of the performances is a matter of history. The first took place March 13, 1861, and was followed by only two more.

The Jockey Club came down in force, determined that the rights of fashionable subscribers should be respected. The second evening was the stormiest. The members of the club provided themselves with whistles; there were cat-calls, hisses, shouts of disapproval. In vain the director urged Wagner to put the ballet in the second act. After the third performance, with another demonstration from the Jockey Club, Wagner withdrew his score, and "Tannhäuser" was not heard again at the Opéra for thirty-four years. The revival of the work was brought about May 13, 1895, with, on this occasion, great success.

"Blick ich Umher," from "Tannhäuser."

This number, which is drawn from the fifth scene of the second act of Wagner's "Tannhäuser" is, in the opera, sung by Wolfram von Eschenbach. The occasion is the tournament of song which the Landgrave of Thuringia has arranged to take place in the Minstrels' Hall, in the Wartburg. The Landgrave addresses the knights and ladies assembled in the hall to the effect that the subject of the song contest is to be "Love," and the prize the hand of his niece Elizabeth. Four pages advance and collect the names of the singers which, written on a folded slip of paper, are placed in a

golden cup. In order to determine the succession in which the songs shall be delivered Elizabeth draws out one of the papers, upon which is the name of Wolfram. The latter then rises and presents his song in which he breathes his conception of love, pure, ideal, immaterial.

The text of Wolfram's song is subjoined:

Blick' ich umher in diesem edlen Kreise,
Welch' hoher Anblick macht mein Herz erglüh'n!
So viel der Helden, tapfer deutsch und weise,—
Ein stolzer Eichwald, herrlich, frisch und grün;
Und hold und tugendsam erblick' ich Frauen,—
Lieblicher Blüthen düftereichster Kranz.
Es wird der Blick wohl trinken mir vom Schauen,
Mein Lied verstummt vor solcher Anmuth Glanz.
Da blick' ich auf zu einem nur der Sterne,
Der an dem Himmel, der mich blendet steht;
Es sammelt sich mein Geist aus jeder Ferne,
Andächtig sinkt die Seele in Gebet.
Und sieh! Mir zeigt sich ein Wunderbrunnen,
In den mein Geist voll hohen Staunen's blickt:
Aus ihm er schöpft gnadenreiche Wonnen,
Durch die mein Herz er namenlos erquickt.
Und nimmer möcht' ich diesen Brunnen trüben,
Berühren nicht den Quell mit frevlem Muth:—
In Anbetung möcht' ich mich opfernd üben,
Vergiesen froh mein letztes Herzensblut!
Ihr Edlen möcht' in diesen Worten lesen,
Wie ich erkenn' der Liebe reinstes Wesen!

Gazing around upon this fair assembly,
How doth the heart expand to see the scene!
These gallant heroes, valiant, wise and gentle—
A stately forest soaring fresh and green.
And blooming by their side, in sweet perfection,
I see a wreath of dames and maidens fair;
Their blended glories dazzle the beholder—
My song is mute before this vision rare.
I raised my eyes to one whose starry splendor
In this bright heaven with mild effulgence beams,
And gazing on that pure and tender radiance,
My heart was sunk in prayerful, holy dreams.
And lo! the source of all delights and power
Was then unto my list'ning soul revealed,
From whose unfathomed depths all joy doth shower—
The tender balm in which all grief is healed.
Oh, never may I dim its limpid waters,
Or rashly trouble them with wild desires!
I worship thee kneeling, with soul devoted:
To live and die for thee my heart aspires!
I know not if these feeble words can render
What I have felt of love both true and tender.

“Lohengrin:” Prelude.

Wagner sketched the poem of “Lohengrin” in 1845. The music of the third act was written first (in 1846-1847); that to the first act was composed between May and June, 1847, and the second act

was written last—in June, July and August of the same year. The production did not take place until 1850, in which year Liszt brought out and directed the opera at Weimar (August 28). Both Wagner and Liszt—to whom “Lohengrin” is dedicated—wrote a program analysis of the Prelude.

The following is a transcription—compressed by Ernest Newman—of Wagner’s version:

“Out of the clear blue ether of the sky there seems to condense a wonderful, yet at first hardly preceptible vision; and out of this there gradually emerges, ever more and more clearly, an angel host bearing in its midst the sacred Grail. As it approaches earth it pours out exquisite odors, like streams of gold, ravishing the senses of the beholder. The glory of the vision grows and grows until it seems as if the rapture must be shattered and dispersed by the very vehemence of its own expansion. The vision draws nearer and the climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams, and shaking the soul with emotion. The beholder sinks on his knees in adoring self-annihilation. The Grail pours out its light on him like a benediction, and consecrates him to its service; then the flames gradually die away, and the angel host soars up again to the ethereal heights in tender joy, having made pure once more the hearts of men by the sacred blessing of the Grail.”

“Die Walküre:” Wotan’s Farewell and Magic Fire Scene.

Wotan’s farewell to Brünnhilde and the Magic Fire Scene form the conclusion to “Die Walküre.” For her disobedience to his command that Siegmund the Volsung shall not be protected in the combat with his enemy Hunding Wotan condemns Brünnhilde, the Valkyrie—and his daughter—to lie asleep on a rock to become the booty of the first man who finds and awakes her. Brünnhilde piteously begs that her punishment may be remitted; or, if Wotan will not be moved to mercy, that she may lie surrounded by a circle of ever burning flames, so that only the bravest hero can penetrate it and arouse her.

The god, moved by her supplications, consents to the granting of this wish. He lays Brünnhilde on the mossy covering of the rock, and, his farewell spoken, strikes the ground with his spear, whereupon flames spring up on every side. As the fire encircles the sleeping Valkyrie, Wotan slowly leaves the scene.

The following is the text of the scene:—

Leb’ wohl, du kühnes	muss ich verlieren,
herrliches kind!	dich, die ich liebte,
Du meines Herzens	du lachende Lust meines Auges:
heiliger Stolz,	ein bräutliches Feuer
leb’ wohl! leb’ wohl! leb’ wohl!	soll dir nun brennen,
Muss ich dich meiden	wie nie einer Braut es gebrannt!
und darf minnig	Flammende Gluth
mein Gruss nimmer dich grüssen;	umglühe den Fels;
sollst du nicht mehr	mit zehrenden Schrecken
neben mir reiten,	scheuch’ es den Zagen;
noch Meth beim Mahl mir reichen;	der Feige fliehe

Brünnhilde's Fels:—
denn Einer nur freie die Braut,
der freier als ich, der Gott!

Der Augen leuchtendes Paar,
das oft ich lächelnd gekost',
wenn Kampfes-Lust
ein Kuss dir lohnte,
wenn kindisch lallend
der Helden Lob
von holden Lippen dir floss:—
dieser Augen strahlendes Paar,
das oft im Sturm mir gegläntzt
wenn Hoffnungs-Schnen
das Herz mir sengte,
nach Welten-Wonne
mein Wunsch verlangte
aus wild webendem Bangen:—
zum letzten Mal
letz' es mich heut'
mit des Lebewohles
letztem Kuss!

Dem glücklicher'n Manne
glänze sein Stern;
dem unseligen Ew'gen
muss es scheidend sich schliessen!
Denn so—kehrt
der Gott sich dir ab!
so küsst er die Gottheit von dir.
Loge, hör'!
lausche hieher!
Wie zuerst ich dich fand
als feurige Gluth,
wie dann einst du mir schwandest
als schweifende Lohe:
wie ich dich band,
bann' ich dich heut'!
Herauf, wabernde Lohe,
umlod're mir feurig den Fels!
Loge! Loge! Hieher!

Wer meines Speeres
Spitze fürchtet,
durchschreite das Feuer nie!

Farewell, thou cherished, loveliest child!
Thou once the life and light of my heart.
Farewell! farewell! farewell! loth I must leave thee;
No more in love may I grant thee my greeting;
Henceforth my maid ne'er more with me rideth,
Nor waiteth wine to reach me.
When I relinquish thee, my beloved one—
Thou laughing delight of mine eyes,—
Thy bed shall be lit by torches more brilliant
Than ever for bridal have burned!
Fiery gleams shall girdle the fell,
With terrible scorching scaring the timid,
Who, cowed, may cross not Brünnhilde's couch.
For one alone freeth the bride;
One freer than I, the god!

These eyes so lustrous and clear,
Which oft in love I have kissed,
When warlike longings won my lauding;
Or, when, with lisping of heroes leal,
Thy honeyed lips were inspired:—
These effulgent, glorious eyes,
Whose flash my gloom oft dispelled,
When hopeless cravings my heart discouraged,
Or when my wishes toward worldly pleasure
When wild warfare were turning:—
Their lustrous gaze lights on me now
As my lips imprint this last farewell!
On happier mortal here shall they beam;
The grief-suffering god may never henceforth behold them!
Now, heart-torn, he gives thee his kiss,
And taketh thy godhood away.

Loki, hear! listen and heed!
As I found thee at first, a fiery glow,
As thou fleddest me headlong, a hovering glimmer,
As then I bound thee, be thou bound now!

Appear, wavering spirit,
And spread me thy fire round this fell!
Loki! Loki! appear!

He who may spear in spirit feareth
Ne'er springs thro' this fiery bar!

English Translation by F. CORDER.

"Siegfried:" Siegfried in the Forest.

"Siegfried" is, as Mr. Finck points out in his "Wagner and his Works," a "forest drama." The opening act has for its scene a large cavern in the midst of a forest, and the second act is also played before a forest cavern in which the dragon, Fafner, is guarding the treasured ring forged from the Rhine-gold.

It is in this act that Siegfried, sitting meditatively under a linden tree, hears the murmuring voices of the forest. His attention is attracted by the song of a bird perched on a branch of the tree above him. He endeavors to imitate with a reed pipe the notes which have been carried to his ears, but failing in his attempt Siegfried blows a call upon his silver horn. It is this call which brings out of his dark cavern the dragon Fafner. Siegfried gives battle to the monster and kills it. As he withdraws his sword from the dragon's breast the burning blood which gushes from the wound covers the hero's hand. Involuntarily lifting his fingers to his lips Siegfried, tasting the blood, discovers that he can now understand the bird's song, which tells him to secure the magic ring and the Tarnhelm from the dragon's cavern. Having obtained these prizes the hero once more casts himself down beneath a tree and again the voices of the forest murmur in his ear. The bird's song is heard once more telling Siegfried that sleeping upon a solitary rock, surrounded by a wall of inextinguishable flame, there lies Brünnhilde, the beautiful Valkyrie, who can be awakened only by a hero whose soul has never known the meaning of fear, and who will brave the fire to win her. The act closes with Siegfried's joyful departure in quest of the woman whom he yearns to call his own.

"Die Götterdämmerung:" Siegfried's Death Music.

In the second scene of the last act of "Die Götterdämmerung," Hagen, son of the dwarf, Alberich, in order to gain possession of the magic ring treacherously slays Siegfried. Dusk falls as the vassals silently raise the hero's body and bear it on his shield across the distant hills. In this death-music the various scenes of Siegfried's life are passed in review. It is as Lavignac puts it, "a funeral oration without words."*

*The Music Dramas of Richard Wagner, by Albert Lavignac. English Translation by Esther Singleton, 1906.

***"Tristan and Isolde:" Act III.—Prelude,
Tristan's Vision, The Arrival of the Ship,
Isolde's Love Death.***

The first mention of "Tristan and Isolde" in any communication from Wagner is to be found in a letter written by the composer to Liszt in the closing months of 1854. "I have sketched in my head," he wrote, "a Tristan and Isolde, the simplest of musical conceptions, but full blooded; with the 'black flag' which waves at the end I shall then cover myself—to die." The actual composition of "Tristan and Isolde" was begun in 1857, and Wagner brought his work to a conclusion in August, 1859, the production of the music-drama taking place six years later at the Royal Court Theatre, Munich.* Hans von Bülow was the director on this occasion (June 10, 1865), the success of which was triumphal and complete.

The story of "Tristan and Isolde" is one that was known to poets of a very early period. There is a poem on the legend written by the Norman minstrel, Beroul, about the middle of the twelfth century. A German version by Eilhard von Obergé existed in 1175, and the English writers concerned themselves with it in the thirteenth century.

The music performed upon the occasions of these concerts is drawn from the last act of Wagner's work. In the second act of the drama the love of Tristan and Isolde has been disclosed by the traitorous Melot to King Mark, Isolde's husband; and Melot, whose hatred of Tristan has not been satisfied with the betrayal of his former friend, has fought and wounded him. Kurvenal, the faithful servant of Tristan, has taken his master over the sea to his old, dilapidated castle, Kareol, situated on the coast of Brittany. It is in the garden of this manor upon which the third and last act of Wagner's opera opens. The lover of Isolde lies on a couch beneath a lime-tree, Kurvenal anxiously bending over the half unconscious form of the master in whom the flame of life burns dimly. The mournful notes of a shepherd's pipe are heard, and at the sound Tristan awakes to consciousness. Kurvenal, eagerly welcoming the signs of life in his master, explains the presence of Tristan and of himself in Brittany; explains, too, that even as he speaks Isolde is hastening to the side of her wounded lover. Tristan feverishly watches the sea. There is no sail in sight, and he urges Kurvenal to ascend the watch tower the better to scan the horizon for the ship. The joyful sounds of the shepherd's pipe are heard. Kurvenal starts to his feet; the tune is a signal that the herdsman has sighted the sail of Isolde's boat. In feverish excitement Tristan tosses upon his couch and finally, unable to bear suspense a moment longer, he springs to the ground to meet Isolde. As he reels forward he tears the bandage from his wound and the blood streams out upon the ground. Isolde's voice is heard crying "Tristan! Tristan! Beloved!" and, as she hastens in, Tristan falls into her arms, and dies. The final scene is the "Love Death" of Isolde in which, in frenzied ecstasy, she sings her last song of passion over the dead body of Tristan. Most of the musical material of this piece is drawn from the great love duet of the second act.

*Wagner had endeavored to bring out his work in several cities previous to this. He had even considered Paris; and negotiations had been opened with the opera houses at Weimar, Prague, Karlsruhe. The Vienna Opera House took "Tristan and Isolde" for production, but after fifty-four rehearsals the work was abandoned as "impossible."

"Die Meistersinger von Nürnberg:" Hans Sachs' Monolog.

Hans Sachs' Monolog is sung by the shoemaker in the third act of "Die Meistersinger" as, lost in reverie, he sits at the window of his workshop, a large folio, which he has been reading, lying unheeded upon his knees. It is at the close of this monolog that Walter, the lover of Eva, enters and narrates to the poet-shoemaker a dream which had come to him the previous night and which Hans Sachs—tenderly solicitous for the happiness of the two lovers—suggests shall be the basis of the song with which Walter shall enter the list of the competitors whose prize is to be the hand of Eva, the daughter of the mastersinger Pogner—a prize which, eventually, he wins. The following is the text of Sachs' monolog:

Wahn! Wahn!
Überall! Wahn!
Wohin ich forschend blick',
In Stadt- und Weltchronik,
Den Grund mir aufzufinden,
Warum gar bis auf's Blut
Die Leut' sich quälen und schinden
In unnütz toller Wuth!
Hat keiner Lohn
Noch dank davon:
In Flucht geschlagen,
Meint er zu jagen.
Hört nicht sein eigen
Schmerz Gekreisch,

Wenn er sich wüh'lt in's eig'ne Fleisch

Wähnt Lust sich zu erzeugen.

Wer giebt den Namen an?
S'ist halt der alte Wahn,
Ohn' den nichts mag geschehen,
's mag gehen oder stehen!
Steht's wo im Lauf,
Er schläft nur neue Kraft sich an;
Gleich wacht er auf,
Dann schaut wer ihn bemeistern
kann!
Wie friedsam treuer Sitten,
Getrost in That und Werk,
Liegt nicht in Deutschland's Mitten
Mein liebes Nürnberg!
Doch eines Abend's spat,
Ein Unglück zu verhüten
Bei jugendheissen Gemüthen,
Ein Mann weiss sich nicht Rath;
Ein Schuster in seinem Laden
Zieht an des Wahnes Faden:
Wie bald auf Gassen und Strassen
Fangt der da zu rasen;
Mann, Weib, Gesell' und Kind,
Fällt sich an wie toll und blind;
Und will's der Wahn gesegnen,

Mad! Mad!
All the world's mad!
Where'er enquiry divides
In town or world's archives
And seeks to learn the reason
Why people strive and fight,
Both in and out of season,
In fruitless rage and spite.
What do they gain
For all their pain?
Repulsed in fight,
They feign joy in flight;
Their pain-cries not
minding,
They joy pretend
When their own flesh their fingers
rend,
And pleasure deem they're
finding.
What tongue the cause can
phrase?
'Tis just the same old craze!
Naught haps without it ever,
In spite of all endeavor,
Pause doth it make;
In sleep it but acquires new force,
Soon it will awake,
Then lo! who can control its course?
Old ways and customs keeping,
How peacefully I see
My dear old Nürnberg sleeping
In midst of Germany!
But on one evening late,
To hinder in some fashion
The follies of youthful passion,
A man worries his pate;
A shoemaker, all unknowing,
Sets the old madness going:
How soon from highways and alley
A raging rabble sallies!
Man, woman, youth, and child
Blindly fall to as if gone wild;
And ere the craze lose power

Nun muss es Prügel regnen,
Mit Hieben, Stöss' und Dreschen

Den Wuthesbrand zu löschen.

Gott weiss, wie das geschah?
Ein Kobold half wohl dal

Ein Glühwurm fand sein Weibchen
nicht;

Der hat den Schaden angericht't.

Der Flieder war's:—Johannis-
Nacht.—

Nun aber kam Johannis-Tag:—
Jetzt schau'n wir, wie Hans Sachs
es macht,

Dass er den Wahn fein lenken
Kann,

Ein edles Werk zu thun;
Denn lässt er uns nicht ruh'n,

Selbst hier in Nürnberg,
So sei's um solche Werk',
Die selten vor gemeinen Dingen,
Und nie ohn' ein'gen Wahn
gelingen.—

The cudgel blows must shower;
They seek with fuss and
pothor

The fires of wrath to
smother.

God knows how this befell!
'Twas like some impish
spell!

Some glowworm could not find his
mate;

'Twas he aroused this wrath and
hate.

The elder's charm—Midsummer eve:
But now has dawned Midsummer
day.

Let's see, then, what Hans Sachs
can weave

To turn the madness his own way,
To serve for noble works;

For if still here it lurks
In Nurnberg the same

We'll use it to such aim

As seldom by the mob's
projected,

And never without trick
effected.

"Die Meistersinger von Nürnberg:"

Procession of the Guilds and Finale.

The closing portion of "Die Meistersinger" takes for its scene a meadow through which winds the river Pegnitz. The town of Nuremberg is visible in the distance, and there is much bustle on the field; for a singing contest is to be held, with the hand of the fair Eva, daughter of Veit Pogner, the goldsmith, as the prize. The Procession of the Guilds makes its way to the scene. The shoemakers arrive and sing a couplet in praise of St. Crispin, their patron saint. Preceded by fifers and makers of toy instruments come the tailors, who also sing a legend of their order, and these in their turn are succeeded by the bakers. Here follows the Dance of the Apprentices which is introduced by the energetic triplet figure in the first and second violins, and which begins with the sharply marked melody in the strings, later taken up by the Glockenspiel. At the conclusion of the dance the approach of the Mastersingers is signaled, and all the people range themselves on the river bank to let the dignified procession pass between their ranks. The music of this approach is announced by a trumpet, and by phrases made familiar in the often-played Vorspiel. The march-like theme which begins the introduction to the opera is here used to announce the arrival of the Mastersingers. The music of this scene is later combined with the finale of the work, which employs the same material.

TWENTY-SECOND PROGRAM

FRIDAY AFTERNOON, MARCH 10—2:15

SATURDAY EVENING, MARCH 11—8:15

Soloist: MR. HENIOT LEVY.

OVERTURE to "*Oberon*," WEBER

SYMPHONY No. 3, *D Minor*, BRUCKNER

MASSIG BEWEGT.
ADAGIO QUASI ANDANTE.
SCHERZO.
FINALE.

INTERMISSION

CONCERTO FOR PIANOFORTE No. 2,
F Minor, Opus 21 CHOPIN

MAESTOSO.
LARGHETTO.
ALLEGRO VIVACE.

OVERTURE, "*Carnaval*," GLAZOUNOW

Overture to "Oberon."

Carl Maria von Weber.

Born Dec. 18, 1786, at Eutin.
Died June 5, 1826, at London.

"Oberon," Weber's last opera, was composed for the Covent Garden Theater, London, in 1825-1826, at the request of Charles Kemble. The text of the work was written by James Robinson Planché, who took his story from the romantic heroic poem "Oberon," written by Christoph Martin Wieland in 1780, which in its turn had been drawn from the old French tale, "Huon de Bordeaux."

Weber was dying of consumption even as he landed at Dover at the beginning of March, 1826, and entered the stage-coach which was to carry him to London, where he had arranged to begin rehearsals for the production of "Oberon" on April 12th. The first performance was a triumph for Weber. The overture was encored, every number was greeted with the wildest enthusiasm, and an attempt was made by the audience to encore the whole of the finale to the second act. When the work was ended there were shouts for the composer. "With some hesitation the curtain was again raised," said Max Weber in his biography of his illustrious father, "and Weber stood trembling and exhausted before the applauding crowd, which now burst into a perfect frenzy of enthusiasm." But by the next morning Weber felt the nearer presence of Death. "No doctor's tinkering can help me now. The machine is shattered," he gasped, as Fürstenau, his attendant, came to the composer's lodging at the house of Sir George Smart with a new drug. Yet Weber dragged himself to the theater to conduct the performances of "Oberon" that were required by his contract. He even took part in a number of concerts in London; even wrote a new work or two and arranged others. Every minute of his stay

in London he yearned for home; yearned the more keenly in that he knew dimly, yet with pathetic conviction, that his chances of leaving England alive were slim indeed. He wrote, however with outward confidence to his wife in Dresden that he hoped to be home by the end of June. "How will you receive me?" wrote Weber. "In heaven's name, alone, let no one disturb my joy of looking again upon my wife, my children, my dearest and my best. Thank God! the end of all is fast approaching."

These were prophetic words. On the morning of June 5th Sir George Smart's servant knocked at Weber's door and, failing to obtain an answer, alarmed his master, who, together with Fürstenaue, burst open the bolted door. The composer of "Oberon" was lying dead in bed with his head resting on his arm as if asleep. Weber's spirit had gone home.

The Overture to "Oberon," which was finished in London, is written in sonata form, its material being drawn from music in the opera itself. It begins with a slow introduction (*Adagio sostenuto*, D major, 4-4 time) the first notes of which represent the sound of Oberon's magic horn. The main movement (*Allegro con fuoco*, D major, 4-4 time) has its brilliant principal theme taken from the quartet "Over the Dark Blue Waters." The second subject, in A major, given out by the clarinet, is a quotation from Huon's air "From Boyhood Trained in Battlefield." There is the customary development and recapitulation and the overture closes with a brilliant coda, the material of which is extracted from the concluding portion of Rezia's air, "Ocean! thou Mighty Monster."

Symphony No. 3, D Minor.

Anton Bruckner.

Born Sept. 4, 1825, at Ansfelden.
Died Oct. 11, 1896, at Vienna.

Anton Bruckner was the son of humble parents, he the eldest of twelve children. His father, a country school teacher who played the organ sufficiently well to officiate as organist in the village church, was his son's first instructor. But perceiving that the boy was possessed of uncommon gifts the elder Bruckner placed his son under the care of Weiss, who gave the boy lessons in organ-playing. When twelve years of age Bruckner lost his father, and his widowed mother betook herself to Ebelsberg, a small place in the neighborhood of the Jesuit Abbey of St. Florian at Kalksburg. In this abbey the young musician was received as a choir boy, and here he was given instruction in organ playing, singing, piano and violin playing and musical theory. It was expected of the boy

that, whatever his talents might be as a musician, he would eventually become a school teacher as his father and his grandfather had been before him. Nor was this expectation altogether unreasonable; since the villages of Upper Austria do not provide opportunities for musicians of brilliant attainments and they do provide them for those who have the desire to impart the rudiments of a general education. That the youth could carry his gifts to the large centers of art and fashion was not included in the things which his mentors believed could be either possible or expedient. So in addition to his music Bruckner, with the prospect of a country school-master's career spreading out in front of him, applied himself—with indifferent results, it may be said—to his grammar, his penmanship, his bible history, his arithmetic and to the other studies which were considered necessary to a teacher's art.

In due course Bruckner was launched into that career, just referred to. He became a school teacher at Windhag at a salary of eighty cents per month. Miserably unhappy, he left Windhag in 1843 and proceeded to Kronstorf, and from thence to Steyr, in which latter place he found a certain contentment and even happiness. In 1845 Bruckner entered the Abbey of St. Florian once more—this time as a teacher, and here he devoted himself with extraordinary application to the cultivation of his musical gifts. In 1856 he obtained an appointment as organist of the cathedral at Linz, and Bruckner took advantage of his more independent position to take lessons from Sechter in Vienna, a master of the old school who had no sympathy for and no patience with the activities of modern writers. Whatever may have been the conservative influence of Sechter's teaching it is certain that Bruckner's half timid beliefs in the possibility of good contained in the works and artistic principles of the most advanced and radical composers were made strong and secure when he fell in with Otto Kitzler, conductor of the opera at Linz. For Kitzler was a musician whose artistic vision looked out upon a far and an extensive horizon. He had been a violoncellist whose education had been gained and whose art had been practiced in Brussels, Strassburg, Lyons and in other places. He introduced Bruckner to the music of Richard Wagner, and the Austrian musician required no pressing nor exhortations to compel him to become a devoted disciple of the master whose genius dazzled even as it awed him.

Meanwhile Bruckner's reputation as a composer grew slowly, but solidly. In 1867 Sechter died and Bruckner stepped into his place as professor of organ playing, counterpoint and composition at the Vienna conservatory. In 1875 he was appointed lecturer on musical theory at the University of Vienna, and a gradually increasing circle of connoisseurs who admired his music helped to increase the growing fame of Bruckner—a fame which, if anything, was assisted rather than hindered by the enmity of the faction which put its trust in the art of Johannes Brahms, and which par-

ticularly disliked the Austrian composer because he was known to be an adherent of Wagner, whose theories and principles Bruckner was attempting to apply to symphonic art.* It was, indeed, as a writer of symphonies that the fame of Bruckner was, and still is, based. His symphonies may be listed as follows:

No. 1, in C minor. Written at Linz in 1865, and first performed there in 1868. Revised in 1890-91, and dedicated to the University of Vienna.

No. 2, in C minor. Composed 1871-1872 and first performed at Vienna, Oct. 26, 1873 at a concert organized by Bruckner for the closing of the Vienna exposition of 1873. It was dedicated to Liszt.

No. 3, in D minor. Composed in 1873. First performance at Vienna, December 16, 1877.

No. 4, in E flat major. (Romantic). Written in 1874, revised four years later. The first performance took place at Vienna, February 20, 1881.

No. 5, in B flat major. Begun in 1875 and finished in 1878. First performance at Graz, April 8, 1894. The score was not published until after the death of Bruckner.

No. 6, in A major. Begun in 1879, completed in 1881. The first production in 1893 at Vienna was incomplete.

No. 7, in E major. Begun in September 1881, and finished in September 1883. The work, dedicated to Ludwig II, King of Bavaria, was first produced at a concert given at Leipzig in aid of the Wagner Memorial Fund, Dec. 30, 1884.

No. 8, in C minor. Begun in 1885 and completed five years later. The first performance was at a Philharmonic concert in Vienna, Dec. 18, 1892, under Hans Richter's direction.

No. 9. The symphony is incomplete, the finale being lacking. The composition of the first three movements occupied Bruckner from 1891 until 1894. The first performance took place at Vienna under Ferdinand Löwe, February 11, 1903.

There exists in the library of the Francesco-Carolinum Museum at Linz the manuscript of a symphony by Bruckner. The work is in four movements and in the key of D minor. According to a note on the score the work was finished at Linz, September 12, 1869. It was numbered as the second of the series of symphonies; but later Bruckner annulled it. Bruckner also wrote a symphony in 1862 under the superintendence of Kitzler. No trace of the work remains.

The third symphony was composed in 1873. In this year Bruckner took the three symphonies, which at that time repre-

*One of Bruckner's most relentless and bitter detractors was the Viennese critic Hanslick. The latter had, however, in 1872 written a fervid eulogy of the composer's Mass in F minor. "It is not without significance," wrote Fuller-Maitland in his "Masters of German Music" (1894), "to those who are acquainted with the position of parties in the German musical world, that Bruckner's open allegiance to the cause of Wagner's music should have been made in the year after Hanslick's first article appeared."

sented his complete contributions to the literature of the form, to Bayreuth in order to lay them before Richard Wagner. It is certain that the composer of "Tristan und Isolde" was delighted with these works, and he accepted the dedication of the third symphony, which therefore bears on a fly-leaf of its published score: "to Master Richard Wagner in deepest reverence." That Wagner put much belief in Bruckner's powers is evident; for he permitted the Austrian composer to give the finale from "Die Meistersinger" at a Liedertafel concert at Linz, several years before the opera was produced as a whole. The first production of the symphony was at the second concert of the Gesellschaft der Musikfreunde, December 16, 1877. Bruckner directed the symphony, and the other numbers on the program—Beethoven's "Egmont" overture and his "Meerestille und Glückliche Fahrt" and solo numbers by Frau Schuch-Proska, soprano, and by Jakob Grün, violinist—were conducted by Josef Hellmesberger, the official director of the concerts. The symphony was given two revisions. Bruckner overhauled it in 1876-77 and a second revision took place, and the score published, in 1889. It is this edition which is now played.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, kettle drums and strings.

I. *Mässig bewegt*, D. Minor, 2-2 time. The principal subject is preceded by four introductory measures in the strings and long held notes in the wood-wind. The subject then enters in the trumpet, the strings keeping up the same figure as at first and a long organ point on D in the violoncellos and double basses serving as the foundation of the whole. The subject is continued by the horn, the wood-wind working over the last two measures of it. There is a *crescendo* upon the climax of which a second section of the principal theme is given out by the full orchestra *fortissimo*, its motives being divided by pauses. A triplet figure which had ended this subject is now developed, first in the wood-wind and following them, in the strings. The figure with which the movement opened in the strings now returns, the first two measures of the subject being again given out by the trumpet and imitated in the flutes and oboes. The organ point is now on A. The second and *ff* section of the subject is again heard, and leads to the second theme—in F major—in the violas and horn, an important melodic accompaniment working against it in the first and second violins. Another section appears in the wind, *fortissimo*, a marked figure being played at the same time by the strings in octaves. The subject is concluded by a hymn-like melody in the trumpets.

The Development opens with the principal theme in the brass *ff*, followed by a subtle suggestion in the wood-wind of the second subject. The horn works out the first four notes of the opening theme, and, after a pause, the second section of this theme is developed in augmentation by the wood-wind over a pizzicato

accompaniment in the strings. The first section, in diminution, is combined with it and leads into the Recapitulation, the principal subject of which, originally given to the trumpet, is now shouted out *fff* by the whole orchestra. The storm and stress of this presentation dies down, and, over the figure in the strings which had begun the movement, the trumpet brings forward the principal subject as before. The second section is shortened. The second theme is now given to the first violins (on the G string) and in D major.

After the material of the second subject has been presented the principal theme reappears in the trumpets *ff* and is worked over in its original form and in diminution over a long roll on D in the kettle drum. With this the movement comes to a sonorous conclusion.

II. *Adagio quasi Andante*, E flat Major, 4-4 time. The subject of the movement opens in the strings alone. There is a *crescendo* leading to a climax, in its turn followed by a subsidence. The time and tempo changes (*Andante quasi Allegretto*, 3-4) upon which a new idea is announced by the violas, the first and second violins accompanying it in repeated eighth notes. There is a pause, and another and march-like theme is heard (*Misterioso*) in the strings *pianissimo*. This is developed, and the viola theme returns with a running counterpoint over it in the first violins. The wood-wind assist in the working out of this subject, which eventually leads into a resumption of the main theme, now in the wind instruments with a triplet figure, *pizzicato*, moving against it in the strings. Following some episodic material the movement closes with a final suggestion of the opening subject.

III. Scherzo (*Ziemlich schnell*, D minor, 3-4 time). Sixteen introductory measures lead through a *crescendo* to the presentation of the principal theme by the full orchestra *ff*. The moving figure in eighth notes played by the first violins is given development. The passages are suddenly broken off, and a new melody of waltz-like character is sung by the first violins (*pizzicato* in violoncellos and double basses). The melody is taken up successively by the violas and by the flutes; the moving figure persisting in the first violins. The first theme returns *fortissimo* in the full orchestra. The Trio has its subject announced by the violas in A major, an answering phrase appearing in the first violins, the other strings playing an accompaniment *pizzicato*. There are bird-like passages in different portions of the trio which reminded Dr. Kretzschmar, who made an analysis of Bruckner's symphony in his "Führer durch den Konzertsaal," of a "birds' concert, in a lovely hour by fish pond and forest, after sunset." At the conclusion of the Trio the whole Scherzo is given repetition.

IV. Finale. (*Allegro*, D minor, 2-2 time). Eight measures of introduction, consisting of an eighth note figure in the strings, precede the principal theme which is given out sonorously by the brass. This subject is worked over, and is succeeded by a new

idea (*Langsamer*, F sharp major) of more tranquil character the subject of which apparently announced by the strings is, in reality, sung by the horn, the figure in the former instruments being a counterpoint. This is developed with subsidiary matter. The original tempo is resumed with another theme in D flat major *ff*, the quarter note progression of which, set forth in the higher instruments, is imitated in syncopation by the lower. Soon there appears a development of the first theme in the brass, the quarter-note figure still persisting in the strings. A climax is reached, followed by a pause. There is a general subsidence of tone and emotion, and with a repetition of the eighth note figure in the strings, which had opened the movement, the Recapitulation sets in. The second theme—originally given to the horn—is now sung by the violoncellos (*pizzicato* accompaniment in the remaining strings). This is worked over at some length. The time becomes quicker and the opening theme is heard in the brass, violoncellos and double-basses. At the end the subject of the first movement of the symphony is majestically shouted forth by the trumpets, *fortissimo*.

***Concerto for Pianoforte No. 2,
F. Minor, Opus 21.***

Frederick Chopin.

Born Feb. 2^d, 1810, at Zelazowa Wola.
Died Oct. 17, 1849, at Paris.

Chopin composed his F minor concerto for piano—chronologically it was his first concerto—in 1829, although it is probable that he was putting the finishing touches to it in the earlier months of 1830. It is certain that the slow movement of the work, which he composed in the autumn of the year first mentioned, was inspired by Constantia Gladkowska. "I have," wrote Chopin on Oct. 3, 1829 to his friend Titus Woyciechowski, "perhaps to my misfortune, already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. While my thoughts were with her I composed the *Adagio* of my concerto, and early this morning she inspired the Waltz which I send along with this letter."*

Miss Gladowska was a vocal student in the Warsaw Conservatorium who—if we are to believe a description of her by Liszt—was "sweet and beautiful." It would seem that Chopin's burning passion for the young student was expressed in terms of great fervor in his correspondence to his friends, but shyness prevented him from anything like a declaration of his affection to Miss Glad-

*The Waltz which Chopin referred to was that in D flat (Opus 70).

kowska herself. The romance was brought to possible danger of extinction when in November, 1830 Chopin left Warsaw never, as Fate ordained, to return; it was completely annihilated when, in 1832, Constantia married a merchant of the name of Grabowski, who lived in Warsaw.

The production of the concerto in F minor took place at a concert given in Warsaw by Chopin himself, March 17, 1830. At this performance—it was the pianist-composer's first concert in his native city—the concerto was divided, the first movement having been separated from the *Larghetto* and *Finale* by a *Divertissement* for the French horn composed and played by Görner. The program also included the overture to the opera "Lelek the White" by Chopin's teacher Joseph Elsner, the overture to Kurpinski's opera "Cecylja Piaseczynska," some vocal variations by Paër, sung by Mme. Meier and a *pot-pourri* on national Polish airs by Chopin. Much interest was taken in the concert, which was given in the theater, and the seats were all occupied. Of the effect made by the concerto we have Chopin's individual testimony.

"The first *Allegro* of the F minor concerto (not intelligible to all)" he wrote "received indeed the reward of a 'Bravo,' but I believe this was given because the public wished to show that it understands and knows how to appreciate serious music. There are people enough in all countries who like to assume the air of connoisseurs! The *Adagio* and *Rondo* produced a very great effect. After these the applause and the 'Bravos' came really from the heart."

It was discovered however, by critical listeners that Chopin's playing was over delicate and that his tone was weak. The concerto was played a second time at another concert given by Chopin a week later than the first. The success of the work was, upon this occasion, even greater than before. The F minor concerto, although written first, was published after the concerto in E minor, numbered as Opus 11. It was brought out by Schlesinger, in Paris, in April, 1835, with a dedication to the Countess Delphine Potocka, to whom Chopin also inscribed his *Waltz* in D flat major, Opus 64.*

I. *Maestoso*, F minor, 4-4 time. The first movement contains the double exposition—the first for orchestra, the second for the solo instrument—peculiar to concertos written by the older masters. The principal theme is announced by the strings. The second subject, in A flat major, is given to the oboe and is taken up by the first violins. Four measures of introduction in the piano-part precede the entrance of the principal subject, which opens the solo exposition. Having presented the subject as it had been announced at first by the orchestra the piano brings forward another and a melodious section of it, which is new. Passage work follows, and a *ritardando* leads into the second theme, allotted to the solo instrument, and in A flat major. An episode, in C minor, follows, this being also for piano and more or less brilliant in character. At the conclusion of this there is a *tutti* preceding the Development section. The piano enters and works out the first four notes of the principal subject and this motive is developed in certain wind instruments over or in the midst of material

*The Countess Potocka was a musical amateur of much influence in Paris. She was herself a singer of some ability and her soirées at which the greatest Italian artists appeared were famous in their day.

set forth by the solo instrument. The second theme is not worked out at all. The Recapitulation is preceded by a tutti. The principal subject, heard in the solo part, is much shortened (being rather suggested than repeated) and is immediately followed by the second theme which begins in A flat major but modulates later to F minor, in which key passage work follows. An orchestral tutti closes the movement.

II. *Larghetto*, A flat major, 4-4 time. The first subject is preceded by six introductory measures, following which the theme is announced *molto con delicatezza* by the piano. It is repeated with elaborate ornamentation. A declamatory section for the solo instrument is accompanied by the strings, and the first theme returns—still in the solo part—with new ornamentation. A short coda brings the movement to an end.

III. *Allegro vivace*, F minor, 3-4 time. This movement is, as to its form, loosely constructed. The principal subject opens, without any introductory material, in the piano part. A short tutti follows and the subject is repeated with ornamentation. There is another tutti succeeded by a vigorous descending passage for the solo, this, in its turn, being followed by long and brilliant passage work for the piano in triplets. There are suggestions of the first subject in the strings, but these are pushed aside, and what may be described as the second theme is given out in A flat major—the orthodox key—by the piano, the strings lightly accompanying it. More passage work follows. There are suggestions of the second subject, and these finally lead into a recapitulation of the first, succeeded by a tutti. A horn solo—it is entitled *Cor de Signal* in Breitkopf and Härtel's lithographed score—leads into the coda, made up of brilliant passagework in triplets for the solo instrument, for the most part lightly accompanied by the strings.

“Carnaval” Overture.

Alexander Glazounow.

Born August 10, 1865, at St. Petersburg.

Glazounow composed this overture at Peterhof in 1893, and it was published in 1894, in which year there was also brought out the Triumphal March, Opus 40, written by the Russian master for the World's Columbian Exposition in Chicago, in 1893. Between these two orchestral compositions Glazounow had produced two Valses for Piano, Opus 41 and Opus 43; three Miniatures (“Pastorale,” Polka and Valse), Opus 42, for the same instrument, and an Elégic for viola with piano accompaniment.

The “Carnaval” overture is dedicated to Herman La Roche, a writer and critic well known in Russia.* The work is scored for

*La Roche, who was born at St. Peterburg in 1845, was the friend of and a fellow student with Tchaikowsky in the Conservatory of St. Petersburg when that institution was newly founded by Anton Rubinstein in 1861. In 1871 La Roche was music critic for the Moscow *Viedomosti*, and when he took a position at the St. Petersburg Conservatory Tchaikowsky succeeded his friend upon the paper.

the following orchestra: three flutes (piccolo), two oboes, three clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, three kettledrums, bass drum, cymbals, triangle, tambourine, organ and strings.

The overture does not closely follow the outlines of the classical sonata form. It begins (*Allegro alla breve*, F major, 12-8 time) with a brilliant theme set forth by the full orchestra. This having been worked over with much vivacity, a quieter subject (*Poco piu sostenuto*) is brought forward by the wood-wind and continued by the violins, with a counter melody in the violoncellos. The time hastens and a new section is introduced (*Allegro giusto*, F major, 12-8 time) its subject given to the flute and clarinet. A second section of this appears in the bassoons and basses, and both portions of the theme are developed at considerable length. A contrasting theme now is heard in the wood-wind, horns and violoncellos, in C major. The key changes to E major, and a brief and energetic motive is announced in imitation by different instruments, following which the subject which opened the overture returns. There is a pause. Succeeding this a strongly contrasted division (*Moderato* D flat major, 3-2 time) is assigned to the organ.* Thirty-six measures are devoted to this episode, and then there is brought forward development of the material of the *Allegro giusto*, as well as of some in the preceding portion of the piece. At the close, the opening theme of the overture reappears in the full orchestra, and this, and the subject which had followed it, are combined in brilliant polyphony.

*Glazounow has also scored this section of the piece for orchestra, by which he directs it shall be performed when his overture is played in a concert hall not provided with an organ.

TWENTY-THIRD PROGRAM

FRIDAY AFTERNOON, MARCH 17—2:15.

SATURDAY EVENING, MARCH 18—8:15

Soloist: MR. HUGO KORTSCHAK

CORONATION MARCH, Opus 13, . . . SVENDSEN

SYMPHONY No. 2, D Major, SIBELIUS

ALLEGRETTO.
ANDANTE.
VIVACISSIMO
FINALE.

INTERMISSION

CONCERTO FOR VIOLIN, No. 3,
C Minor, Opus 14, TOR AULIN

MOLTO MODERATO.
ANDANTE CON MOTO.
ALLEGRO MOLTO.

THREE PIECES from "Sigurd Jorsalfar,"
Opus 56, GRIEG

PRELUDE (IN THE KING'S HALL).
INTERMEZZO (BORGHILD'S DREAM).
MARCH OF HOMAGE.

**Coronation March,
Opus 13.**

Johann Severin Svendsen.

Born Sept. 30, 1840, at Christiania.

This march was composed for the coronation of Oscar II. King of Norway and Sweden, and of his consort, Queen Sophia. Svendsen was living in Christiania as conductor of the Musieal Association when Charles XV died September 18, 1872.* This king was succeeded by his brother Oscar, who took the crown of the United Kingdoms by reason of the fact that Charles XV was survived by a daughter—Princess Louisa—who under the order of succession which ordained that the throne should descend only to the male heir of the King, was constrained to remain a princess. Oscar II was born at Stockholm, January 21, 1829. The third son of Oscar I, he was educated for the navy, but his inclinations were those of a poet and a scholar, and during his reign he exercised a wide and beneficial influence upon the art and letters of his land. Oscar was married in 1857 to Sophia, Princess of Nassau. The coronation of the King and Queen took place twice—at Stockholm, May 26, 1873, and at Drontheim (Norway), July 18, of the same year. It was upon the occasion of this latter ceremony that Svendsen wrote his march.

The march is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, kettle-drums, side drum, bass drum, cymbals and strings.

An Introduction—eight measures long—consisting of fanfares for the brass with a roll on the side drum precedes the principal theme, which is set forth *ff* by the full orchestra (*Allegro risoluto*, 4-4 time, B flat major). A quieter section follows, and employment is made of a triplet figure which had been presented in the Introduction. The first theme returns. Another idea is given out by the first violins, clarinets and horns over a triplet accompaniment in the second violins and violas, flutes and oboes. This ends

*For this monarch's funeral Svendsen wrote a Funeral March published as Opus 10.

fff, and a roll on the side drum ushers in the Trio (E flat major) the subject of which is given to the strings. The triplet figure once more asserts itself, the fanfare of the introduction returns, leading into a complete and unchanged repetition of the whole first division of the march. Only at the end is an extra passage, seven measures long, added as a coda.

Symphony No. 2, D Major.

Jean Sibelius.

Born Dec. 8, 1865, at Tavastehus, Finland.

Sibelius was originally intended for a legal career, with which end in view he entered the University of Helsingfors as a law student when he was twenty years of age. He had, however, studied the violin and some musical theory in previous years, and an ever increasing inclination to follow music as a profession induced Sibelius to give up his legal studies and exchange the classes of the University for those of the Helsingfors Conservatory. This institution was directed by Martin Wegelius*, whose pupil Sibelius became. In 1899 he betook himself to Germany to study with Albert Becker and Waldemar Bargiel at Berlin. Remaining one year with these teachers Sibelius went to Vienna where he put himself for another year under the instruction of Fuchs and Goldmark, returning to Helsingfors in 1891. In this city he has resided since that time, in 1897, having been granted by the government an annual subsidy of \$600.

The contributions to the literature of the symphony made by Sibelius number three examples. The first symphony, in E minor, was written in 1899, the second, in D major, was composed in 1901-1902, and the third, in C major, in 1905. Other and important orchestral works by the Finnish composer are the following: "En Saga," tone-poem, Opus 9; Overture and Orchestral Suite, "Karelia," Opus 10 and 11; "Varsang," Opus 16; "Lemmin

*Wegelius (born Nov. 10, 1846, at Helsingfors, died there March 22, 1906) was, like his pupil Sibelius, not originally intended for a musical career. He entered the University of Helsingfors as a student of philosophy, and was later connected with the institution as a teacher. As a musical amateur Wegelius had directed a singing society in connection with the University. He ultimately gave up his academic career and in 1870 went to Germany and Austria as a student of music. Returning to Helsingfors he directed the Opera for a short period, and finally threw himself into teaching and the management of his conservatory. The Finnish composers Sibelius, Järnefeldt, Melartin and Palmgren have been his pupils. Wegelius composed an overture "Daniel Hjort," a Rondo quasi Fantasia for piano and orchestra, a Ballade for tenor and orchestra, "Mignon" for soprano and orchestra and a number of smaller vocal instrumental pieces.

Kainen," symphonic poem in four parts, Opus 22; Orchestral Suite, Opus 46; Suite from incidental music to Strindberg's "Svanehit," Opus 54; Symphonic poem, "Nächtlicher Ritt und Sonnenaufgang," Opus 55; Symphonic poem, "Finlandia;" Suite from incidental music to Adolf Paul's "Christian II.;" Symphonic poems—"Islossningen," "Sandels" and "Snöfrid"—for orchestra and chorus.

Composed in 1901-1902 the second symphony received its first performance at a concert given by Sibelius in Helsingfors, March 8, 1902. The first interpretation given in America took place at these concerts under the direction of Theodore Thomas, January 2, 1904. The symphony came to publication in 1903.

The symphony, dedicated to Axel Carpelan, is scored for the following orchestra: two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, kettle-drums and strings.

I. (*Allegretto*, D major, 6-4 time). The movement opens with eight measures in which the strings give out a strumming figure which, while it serves as an accompaniment to the principal theme, later to appear, is also employed as a motive for development. The principal subject is presented at the ninth measure by the oboes and clarinets. The first oboe part is quoted below:

No. 1.



A little motive which appears in horns alone, immediately succeeding the first phrase of the subject just quoted, and after each of the two following phrases, is given important development later on. A working over of the foregoing material, together with some subsidiary matter, leads to a passage in the strings *pizzicato*—eight measures in length—which ushers in the second theme. This is announced by the wood-wind as follows:

No. 2.



This subject, and the strumming accompaniment in the strings which underlies it, extends for thirty-six measures. A marked figure played by the wood-wind *ff*, which may be conveniently referred to as the second section of the theme, is made much use of in the development.

The Development begins with a working out of the second subject in the oboe, an accompaniment humming against it in the divided violas. The second section of the theme, with its marked quarter note figure, is then developed in sundry wood-wind instruments. Episodical material is introduced, and there is further working out of the second theme and of the little horn motive which had been interpolated between the phrases of the opening theme. The Recapitulation is preceded by a pause, following which the principal subject is played by the wood-wind. The subject is considerably shortened, the second theme soon following in the brass, being preceded, as in the exposition, by the ascending *pizzicato* passage in the strings. With the strumming passage in the strings, with which it began, the movement is brought to its conclusion.

II. (*Tempo Andante, ma rubato*, D minor, 4-4—3-8 time). Following a roll in the kettle drum, the double basses and violoncellos divide between them a lengthy introductory passage *pizzicato*, in 3-8 time. This eventually resolves itself into a triplet figure in 4-4 time over which the bassoons play the following subject, *lugubre*:

No. 3.



The tempo becomes quicker, leading to *Poco Allegro*, this ending in a sonorous climax. There is a long pause, and a new section (*Andante Sostenuto*, F sharp major) is brought forward, its theme being presented in the divided strings:

No. 4.



The first part of this theme is developed, and, after a pause, the material of the opening subject returns in the trumpet and flute successively (triplets in the strings). This matter, and other matter growing out of it, is given somewhat extensive treatment. There is a climax, followed (as in a previous situation in the score) by a long pause. The second theme now returns (clarinets and violas) in D minor. In the coda there are heard suggestions of the principal theme.

III. (*Vivacissimo*, B flat major, 6-8 time). Although not so entitled on the score this movement is in reality the scherzo of the symphony. The opening subject, given to the violins, begins as follows:

No. 5.



A short development of this figure leads to the following second theme given to the flute and bassoon three octaves apart:

No. 6.



The two subjects are worked simultaneously, this material occupying the whole first section of the movement, which closes with repeated *pianissimo* B flats of the kettledrum. The Trio follows (*Lento e suave*, G flat major, 12-4 time), its subject set forth by the oboe over long held harmony in the bassoons and horns. Two measures are quoted:

No. 7



Only thirteen measures are contained in the Trio, at the conclusion of which the original tempo and time are resumed, and a modified repetition of the material in the first portion of the movement brought forward. The subject of the Trio (*Lento e suave*) returns, and leads without pause into the last movement.

Finale (*Allegro Moderato*, D major, 3-2 time). The principal theme is announced by the strings, its second phrase being called out by the trumpet:

No. 8.



After a *ritardando* a new idea is heard (flutes and bassoons) in a transitional passage leading to the second subject, which eventually makes its appearance in the oboe over a long held chord in the bassoons and horns and a running figure in the violas and violoncellos. Other wood-winds continue this theme, under which

there is a long roll on C sharp on the kettledrum. A dotted figure is heard in the brass and kettledrum, this being given development in the working out section which almost immediately follows. The development concerns itself first with the dotted figure, just referred to, and to the first theme, which is heard in the wood-wind and later in the violoncellos alone. The two ideas are worked out simultaneously. An organ point (A on the kettledrum) and a *crescendo* in the full orchestra lead to the Recapitulation, the principal subject of which is given out by the strings (see No. 8) as before. The transitional passage, begun in the Exposition by the flutes and bassoons, is now started by the strings. The second theme enters in the trumpet, answered by the oboe, with a long roll on D on the kettledrum. The coda is concerned with majestic material derived from the principal theme.

***Concerto for Violin, No. 3,
C Minor, Opus 14.***

Tor Aulin.

Born Sept. 10, 1866, at Stockholm.

The composer of this concerto, who receives upon this occasion his first representation upon the programs of these concerts, received his principal musical training in Berlin, in which city he studied the violin with Emil Sauret and musical theory and composition with Philipp Scharwenka. He became the concert-meister of the Royal Opera, at Stockholm, in 1889, and was and is well known to the Swedish and Norwegian public as a violin virtuoso. In 1887 Aulin founded a string quartet, which organization has met with much success in Scandinavia, in Germany and in Russia. He is still living at Stockholm, in which city he is the conductor—in conjunction with Stenhammer—of the New Philharmonic Society.

The compositions of Tor Aulin are concerned principally with the violin, for which instrument his three concertos are his most important works. In addition to these he has published for violin and piano: Four pieces in the form of a Suite (Opus 15); Barcarolle, Impromptu, Märchen and Etude (Opus 16); Lyrisches Gedicht (Opus 21) and a number of smaller pieces without opus numbers—Fyra Aquarelle, Zwei Charakterstücke, Kleine Suite, etc. For orchestra the composer has written a Suite "Meister Olof" (Opus 22).*

*This work is Aulin's most important published composition. It is based on August Strindberg's drama "Meister Olof," and contains the following movements which, as their titles indicate, are tonal pictures of situations in the play: I. In Stregnas' Monastery. II. His Wife and Child. III. In the town church during his first sermon. IV. At the death bed of his mother, Margaret. V. The festival at Norreport.

piano in 1905. The orchestral score and parts appeared the following year. Anlin dedicated his concerto to Henry Marteau.

The orchestral portion of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums and strings.

I. (*Molto Moderato*, C minor, 4-4 time). The subject is given out by the flutes and clarinets, the oboes and bassoons entering at the fourth measure. The solo violin plays a cadenza, following which the wood-wind again take up their subject. The violin is heard in another cadenza, and a tutti prepares the way for the announcement of the principal subject by the solo instrument, this being accompanied by *tremolo* chords in the strings. A transitional passage, consisting of a new triplet figure in the violin, leads to the second theme, which is set forth by the solo, a melodious subject in E flat major, accompanied by a moving 16th note figure in the violoncellos. The Development opens with a working out of the first theme in the violin part (double stopping). The transitional passage is taken up thirteen measures later, and still later the second theme in the first and second violins (trills above it in the solo instrument). There is a vigorous tutti based on the second theme, this being practically the Recapitulation; the first subject then appearing in the flute, rather suggested than actually repeated. With this the movement comes to an end.

II. (*Andante con moto*, A flat major, 4-4 time). The solo violin brings forward the first theme, accompanied by the clarinets and bassoons. The time changes to 12-8 and the key to F minor in which a new idea is played by the violin. A triplet figure and a trill which occurs in the solo part is given development by the orchestra. The opening theme returns in the horn and violas, the violin playing scale passages in triplets above it.

III. Finale. (*Allegro molto*, G major, 3-4 time). The principal subject is stated at once by the solo instrument. At the close of this there follows a four bar tutti *ff* based on the first theme, the violin continuing the material in passage work. A new idea is played by the orchestra in a second tutti, and, in a more tranquil passage at the close of this, the solo violin leads the way into the second theme (*Moderato con moto*, C major, 6-8 time) which it gives out accompanied by the strings. It plays a syncopated section of the second subject, which is followed, in its turn, by development of the second tutti, over which the solo plays passage work. Following scales in the solo part there is presented a vigorous and animated orchestral section which leads into the Recapitulation, the principal subject of which is announced by the violin as at the beginning of the movement. The second theme is now in G major. A coda begins with brilliant passage-work in the solo instrument, and concludes with final suggestions of the opening theme.

**Three Orchestral Pieces
from the Music to "Sigurd
Jorsalfar," Opus 56.**

Edvard Grieg.

Born June 15, 1843, at Bergen.
Died Sept. 4, 1907, at Bergen.

"Sigurd Jorsalfar" is the title of a play by Björnstjerne Björnson, which was brought out for the first time at the Christiania Theater in 1872. Grieg was, at this time, on terms of intimate friendship with the Norwegian poet. "With Björnson," wrote Grieg, in 1895, "I had daily intercourse at the end of the '60's and at the beginning of the '70's, and at this time I produced much of my music to his poetry." In addition to "Sigurd Jorsalfar," Grieg composed music to the poet's "At the Cloister Gate"—this is a setting of a scene from Björnson's "Arnljot Gelline"—"Landsighting," "Olaf Trygvason" and "Bergliot." Shortly after the period at which "Sigurd Jorsalfar" was written and produced an estrangement sprang up between Grieg and Björnson, and for a period of nearly twenty years there was a lapse in the friendship of the two men, who finally became reconciled in 1892 at a performance, given in Christiania, of some choruses from "Olaf Trygvason." That the renewed cordiality was thencefore not again to be disturbed we know from Grieg himself; for in a letter sent to a friend in Switzerland, August 22nd, 1903, he wrote: "The Norwegian people, especially the peasant folk, have sharply contrasted characteristics, and it is obvious that Björnson, the optimist, glorifies the people, while Ibsen, the pessimist, scourges them. The composer may properly adopt the contrasting views about seeming to be untrue. I took no part in Ibsen's jubilee, but am an enthusiastic admirer of many of his poems, and quite especially of "Peer Gynt." My relation to Björnson is a different one. With the greatest sympathy and admiration for him as a poet, I am bound to him by an intimate friendship." In addition to the more or less extensive settings of texts by Björnson, Grieg wrote music to a number of the poet's shorter lyrics—Four Songs from his "Das Fischermädchen" (1868), "Vom Monte Pincio" (1870), "Verborgne Liebe," etc.

The composition of music to "Sigurd Jorsalfar" was undertaken at short notice and accomplished in but little time. Grieg himself narrated the circumstances in a publication issued upon the occasion of Björnson's seventieth birthday (Copenhagen, 1902). "The play," he said, "was to be produced at the Christiania Theater after such a short preparation that I was allowed only eight days in which to write and orchestrate the music. But I had the elasticity of youth, and it went." Mr. Finek, in his biography of the Norwegian master (1909) gives further partieu-

lars, from which the following is quoted: "Björnson was not present at the first production (1872), but he was at its revival the following May. It was anything but a good performance; the music must have been literally 'executed,' for the composer relates that he suffered such tortures when Hamner, who was a good actor, began to sing, that he would have been glad to hide himself, and instinctively he bent over more and more, cowering in his seat, until Björnson poked him in the ribs and said, 'Sit up properly.' 'I started as if stung by a wasp,' Grieg added, 'and thenceforth to the end I behaved myself and sat motionless on the scoffer's chair.' Nevertheless the occasion was a triumph, and after the performance the two authors went to Björnson's and lunched on some 'delicious old cheese.'"

The poet-dramatist obtained the idea of his "Sigurd Jorsalfar" from the Sagas of the Norwegian Kings written by the old Icelandic historian, Snorro Sturluson.* Sigurd became, together with his brother Eystein, King of Norway at the death of their father Magnus, in 1103. It was the period of the invasion of Palestine by the Christian hosts who made their way to Jerusalem in the different Crusades. The yearning for adventure united to religious zeal, was strong in Norway, when Sigurd Jorsalfar determined to set out for the Holy Land to fight the battles of his Lord. He departed with a great force, fought many battles and gathered in much plunder, with which he finally returned to Norway. He died in 1130.

Grieg testified that while "Sigurd Jorsalfar" was not one of Björnson's chief works, it is "a folk piece in the best sense of the word, and is often performed on national holidays." To his Swiss friend the Norwegian wrote in 1906 in connection with this matter: "It was a sympathetic task for me to compose "Sigurd Jorsalfar," and I wish you could have been present at the representation in the Norwegian National theater at the festival performances of last year (Coronation festival of King Haakon VII, in Christiania). You would have enjoyed it without question; for the piece, which is splendidly mounted by the theater director, Björn Björnson (son of the poet) is exceptionally well adapted for national festivities."

From the music to the play Grieg drew two pieces—"The Norse People" and "King's Song"—for Baritone Solo, male chorus and orchestra numbered Opus 22, and the Suite of three pieces for orchestra, numbered as Opus 56, which is played at this perform-

*Snorro Sturluson was born in 1179. Although Icelandic by birth he lived for a considerable part of his life in Norway. His principal writings are the Edda—finished in 1222—and the Sagas of the Norwegian Kings, which latter work gave a connected biographical account of the Kings of Norway as far as Sverri, in 1177. This product of Snorro's gifts and skill was preserved in certain 13th century manuscripts. The oldest of these was incomplete, the first page, containing the preface, having been missing at an early period. As the work thereupon began with the words *Kringic heimans* the manuscript and, at a later period, the entire work came to be known as the Helms Kringla. There are many editions, old and new. An English translation was made by Laing in 1844.

ance. The score and parts appeared in 1893. At a Gewandhaus Concert, Leipzig, Feb. 2, 1894, Grieg conducted the first performance of these three pieces in Germany. The following May (24) he directed them at a concert of the Philharmonic Society, in London.

The score of the three pieces calls for the following orchestra: two flutes, (piccolo) two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, kettledrums, bass drum, side drum, cymbals, triangle, harp, strings.

I. Prelude (In the King's Hall). *Allegretto semplice*, A major, 4-4 time. The movement is written in a simple three part form. The first division is based on the subject put forth at once by the clarinet and bassoon (*pizzicato* accompaniment in the strings). This subject, having been stated by the wind instruments just named, is taken up by the violins and then by the full orchestra *forte*. The second part—in reality the Trio—is announced by a theme in the flute imitated by the oboe; the strings merely support the harmony. The third portion of the piece is an exact repetition of the first.

II. Intermezzo (Borghild's Dream). *Poco Andante*, B minor, 4-4 time. Over a long and *pianissimo* roll on the kettledrum the violoncellos play a steadily moving figure in eighth notes. At the sixth measure the violins add thematic material of their own. The first section of the piece—it employs only the stringed instruments—comes to an end upon a softly held chord of B major in the divided violins and violas. *Allegro agitato*. After four measures of repeated F sharps in the violoncellos and double basses the violins and violoncellos play a restless figure, the last beat of which is punctuated by the wood-wind and the stopped notes of the horns. There is a pause, and the time changes to *Andante espressivo*. There are only thirteen measures in this section, the material of which is, for the most part, based upon the descending scale figure with which it opens in the wood-wind.

III. March of Homage. *Allegro molto*, B flat major, 4-4 time. Five measures of introduction, made up of a fanfare in the trumpets and a loud chord in the full orchestra, precede the principal theme. *Allegretto marziale*. The main subject is given out by four violoncellos. The theme is taken up by the divided strings and continued by the horn answered by the first violins. A marked descending figure is heard in the violoncellos, basses and trombones and there is a *crescendo* leading to a resumption of the main theme in the full orchestra *maestoso* and *fortissimo*. The Trio opens with melody in the first violins in E flat major, accompanied by the harp and remaining strings, a stroke of the triangle occurring in the first beat of the measures. There are suggestions of the trumpet figure which had appeared in the Introduction and the whole first portion of the march is given repetition.

TWENTY-FOURTH PROGRAM

FRIDAY AFTERNOON, MARCH 24—2:15.

SATURDAY EVENING, MARCH 25—8:15

Soloists: MR. ALFRED BARTHEL
MR. JOSEPH SCHREURS
MR. PAUL KRUSE
MR. LEOPOLD DE MARE

OVERTURE to "L'Épreuve Villageoise," . . . GRÉTRY

CONCERTO, G Major

(*for String Orchestra*), BACH

ALLEGRO—ADAGIO—ALLEGRO.

(Violin obbligato by MR. HANS LETZ.)

CONCERTANTE QUARTET

(*Köchel Appendix, No. 9*), MOZART

For Oboe, Clarinet, Bassoon and Horn, with Orchestra.

ALLEGRO—ADAGIO—ANDANTINO CON VARIAZIONI.

INTERMISSION

SYMPHONY No. 6, "Pastoral," F Major,

Opus 68, BEETHOVEN

ALLEGRO MA NON TROPPO (AWAKENING OF JOYFUL
FEELINGS ON ARRIVAL IN THE COUNTRY).

ANDANTE MOLTO MOTO (BY THE BROOK).

ALLEGRO (VILLAGE FESTIVAL).

ALLEGRO (THE STORM).

ALLEGRETTO (SHEPHERD'S SONG. THANKSGIVING
AFTER THE STORM).

**Overture to
"L'Épreuve Villageoise."**

André Ernest Modeste Grétry.

Born Feb. 8, 1741, at Liège.
Died Sept. 24, 1813, at Montmorency.

"L'Épreuve Villageoise," opéra-comique in two acts, is in reality a revised version of another dramatic work "Théodore et Paulin." This latter composition had been written by Grétry to a text by Desforges, who had put his rustic story into three acts. The opera came to its first—and, as it turned out, to its last—performance at the Comédie-Italienne, March 18, 1784. The role of the heroine, Denise, was sung by Mlle. Adeline. Mme. Trial, who had helped to win not a few of Grétry's former successes, was the interpreter of Théodore. But the fates were, upon this occasion, not propitious. "Théodore et Paulin" failed so completely that the composer and his collaborator were left in no doubt as to the expediency of withdrawing the piece. The Queen, Marie Antoinette, who was a warm admirer of Grétry's gifts and who sang some of his chansons for her own pleasure and for that of her court, had witnessed a performance of "Théodore et Paulin" at Versailles, the result of which was that she had been profoundly bored. Clearly, the course to be followed by the composer and Desforges was to suppress the opera entirely or to remodel it and, under a new name, to bring it out again. They adopted the latter plan. The opera was completely transformed. Originally possessed of a double plot the work was deprived of many involved situations and the three acts were cut down to two. The generous intermingling of the noble with the peasant element was suppressed in favor of the latter, and, under the title of "L'Épreuve Villageoise" the opera was launched a second time at the Comédie Italienne, June 24, 1784,—three months later than the date of the first production.

This time success accrued to the work of the composer and his librettist. A fashionable audience assembled to witness a *première*, which was, as we have seen, not a *première*, and among the listeners was Gustave III, King of Sweden, who was traveling

incognito as Count de Haga. According to the *Journal de Paris* (June 25, 1784,) the public applauded "rapturously," several of the songs of Denise were encored, and, at the close of the performance, Grétry and Desforges were called to the stage to receive the acclamations of the house. Nor did the success end there. The music found a place in the affections—not always stable emotions—of the people; and for many years the couplets "Bon Dieu, bon Dieu, comme à c'te fête" and the air "Adieu Martin" were heard in the salons of the land. The opera has been several times revived. Under the title "*L'Épreuve Villageoise*" a ballet was brought out at Paris by Loiseau Persuis, in 1814.

The overture is scored for flute, piccolo, two oboes, two bassoons, two horns, two trumpets, kettle-drums and strings.

The work is simply constructed. (*Allegro*, D major, 6-8 time.) The principal subject, the character of which has a resemblance to that given to the first themes of the old Rondos, opens without introduction in the violins, their melody being doubled by the oboe. There is an episode modulating to A major. The principal theme returns in the strings '*dolcissimo*' in the latter key. Soon there is heard a second subject in A major, the entrance of which (in the violins) is preceded by a figure in the violas and bassoons. Development follows, ending with a pause, and the principal theme returns in the original key. There is a coda based on the vivacious figure upon which the larger portion of the overture is constructed.

Concerto No. 3, G Major, for Stringed Orchestra.

Johann Sebastian Bach.

Born Mar. 21, 1685, at Eisenach.
Died July 28, 1750, at Leipzig.

Bach completed in March, 1721, six concertos written for Christian Ludwig, Margrave of Brandenburg,* a prince who had met Bach when that composer had, either in 1718 or 1720, accompanied Prince Leopold of Anhalt-Coethen to Carlsbad. The Margrave was fond of music, and his private orchestra numbered in its ranks some players of considerable reputation. But his taste for art led this distinguished amateur to collect works by eminent composers, and, one may presume, these pieces were, before their manuscripts were deposited in the Margrave's collection, performed by the orchestra. There is, however, no record of any interpretation of Bach's concertos by the players who ministered to the artistic pleasures of Christian Ludwig; nor is there, indeed, any reason to believe that Bach ever heard these products of his inspiration or that they were played at all.

*Hence the generally employed title "Brandenburg" concertos given to these works.

The third concerto bears upon the title page of its autograph score the following title: *Concerto 3.º a tre Violini, tre Viole, e tre Violoncelli col Basso per il Cembalo*. The first movement of the work was also employed by Bach for the opening section—it is entitled a Sinfonia or Concerto—of his Whitsunday cantata "Ich liebe den Höchsten von ganzem Gemüthe." In this, however, Bach has scored the piece for two horns, two oboes, taille (oboe da caccia) three violins, three violas, three violoncellos and continuo.

In the form in which the third Brandenburg concerto stands in Bach's manuscript and in the edition of the Bach Gesellschaft there are two movements, both in lively tempo. In order to provide contrast it has often been the custom to insert a slow movement between the two *Allegros*. Upon the occasion of this interpretation an *Adagio* is interpolated. This section is in reality the slow movement of Bach's concerto for violin in E major, a work which he himself arranged as a piano concerto, changing the key, however, from E major to D major. The *Adagio*, which in the violin concerto stands in C sharp minor, and in the piano concerto in B minor, is played today in C minor. The opening *Allegro* is in G major, 2-2 time. The *Adagio* is in 3-4 time, and the final movement is an *Allegro*, G major, 12-8 time.

**Concertante Quartet (Köchel
Appendix No. 9), for Oboe,
Clarinet, Bassoon and Horn,
with Orchestra.**

Wolfgang Amadeus Mozart.

Born Jan. 27, 1757, at Salzburg.
Died Dec. 5, 1791, at Vienna.

The composition of the Concertante Quartet was undertaken by Mozart during his visit to Paris in 1778. The expedition to France was the outcome of Mozart's association with the flute player Wendling, Ramm the oboist, and the bassoonist Ritter whom the young composer—he was then only 21—had met at Mannheim. These performers made regular journeys to the French capital, where they were engaged to play at the Concerts Spirituels. Wendling, at the time of Mozart's acquaintance with him, was already well known in Paris. He had appeared at a Concert Spirituel as early as 1751, and his wife Dorothea and his daughter Augusta had sung at a number of the performances. It was particularly the flute player who urged Mozart to make his way to the French city. "Wendling assures me I shall never regret it," wrote the young musician to his father December 3, 1777. "He

has been twice to Paris, and has only just returned from there. He says 'It is, in fact, the only place where either real fame or money is to be acquired.' " Wendling recommended the composition of an *opéra seria*, *opéra comique*, an oratorio for the Parisian public. He held out as a bait the Concerts Spirituels and the Académie des Amateurs "where you get five louis d'or for a symphony." In this letter Mozart asks his father what he thinks of the scheme; tells him that Ritter, "who plays the bassoon beautifully" is on the point of setting off for Paris, and that Ramm, "a good, jolly, worthy man" would also be a good traveling companion.

Mozart did not, however, make his way to France with these friends of his Mannheim sojourn. His enthusiasm for Paris waned so suddenly that the prudent father in Salzburg became equally suspicious and alarmed. The fact was Mozart had become infatuated with Aloysia Weber, a girl fifteen years of age, who was the daughter of the humble copyist at the Mannheim Theater and a young person possessed of beauty and a voice of charm. A letter from Leopold Mozart to his son, couched in terms at once firm and affectionate, decided the latter's course. He bade a tearful farewell to the lovely Aloysia and set forth upon the expedition to Paris. Mozart arrived there, in company with his mother, March 23, 1778. They engaged a room in the Hotel des Quatre Fils Aymon in the Rue de Gros Chenet, and it was in this dark and dreary apartment—a room so narrow that it was found impossible to put a clavichord between the two beds which made up its principal furniture—that Mozart wrote some of his Parisian compositions.* The young man immediately called upon Wendling and the other Mannheim friends, and the flute player introduced him to—among other people—Legros, the director of the Concerts Spirituels.

On April 5, we hear for the first time of the Concertante Quartet. "I am about to compose a sinfonie concertante," wrote Mozart to his father, "flute, Wendling; oboe, Ramm; French horn, Punto;† and bassoon, Ritter. Punto plays splendidly." It would seem that Legros accepted this work for performance at one of his concerts; but the performance did not materialize.

"With regard to the sinfonie concertante" wrote Mozart on May 1, 1778, to his father, "there appears to be a hitch, and I believe that some unseen mischief is at work. It seems that I have enemies here also; where have I not had them? But this is a good sign. I was obliged to write the symphony very hurriedly, and worked very hard at it. The four performers were and are perfectly enchanted with the piece. Legros had it for the last four days to be copied, but I invariably saw it lying in the same place. Two days ago I could not find it, though I searched carefully among the music, and at last I discovered it hidden away. I took no notice, but said to Legros, 'Apropos, have you given my sinfonie to be copied?' 'No; I forgot

*A number were composed at the house of Legros.

†Punto was a German whose real name was Johann Wenzel Stich. He was a horn virtuoso of much fame, who had played in many European lands. He had performed at a Concert Spirituel in 1777, at which Marie Antoinette had been present, and about the time of Mozart's appearance in Paris Punto had appeared in some concerts of his own as well as in some given by other musicians.

all about it.' As, of course, I have no power to compel him to have it transcribed and performed, I said nothing; but I went to the concert on the two days when the *sinfonie* was to have been performed, when Ramn and Punto came to me in the greatest rage to ask me why my *sinfonie concertante* was not to be given. 'I don't know. This is the first I hear of it. I cannot tell.' Ramn was frantic, and abused Legros in the music-room in French, saying how very unhandsome it was on his part, etc. What annoys me most in the whole affair is that Legros never said a word to me on the subject. I alone was to be kept in the dark! If he had even made an excuse—that the time was too short, or something of the kind!—but he never said a syllable."

According to Köchel the *Concertante Quartet* was sold to Legros and passed out of sight and the memory of man, Mozart retaining no copy of it. The orchestral accompaniment to the four instruments is scored for two oboes, two horns and strings.

(*Allegro*, E flat major, 4-4 time.) As in the concertos of Mozart's day this contains two expositions—the first for the orchestra and the second for the solo instruments. The principal theme opens, without introduction, in the strings, the wind entering at the eighth measure. A subsidiary idea makes itself heard and is followed by the true second theme, given out by the first violins in E flat major. A coda, based on material suggestive of the principal theme, leads into the second exposition in which the first subject is announced *forte* by the four solo instruments. This having been worked over is followed by the subsidiary idea in the orchestra immediately followed by the second theme in the orthodox key B flat major in the oboe. Passage work follows, succeeded by a *tutti*, based upon the principal theme. The solo instruments now take up the task of development, in the course of which the subsidiary idea is heard from the orchestra. The Recapitulation opens with the first seven measures of the principal subject in the strings *forte*, the solo instruments continuing the theme. There is a *tutti* leading into the presentation of the second subject, sung by the horn. Passage work follows, and a pause on the tonic chord ushers in a cadenza for the solo instruments, the orchestra coming in at the end with twelve measures in the nature of a coda.

II. (*Adagio*, E flat major, 4-4 time.) Four introductory measures in the strings precede the entry of the principal theme in the solo instruments, the first measure of which, given to the bassoon, is imitated successively by the clarinet and oboe. The latter instrument and the horn answer each other in a phrase accompanied in a broken chord figure played by the bassoon. A *tutti* brings forward the opening section of the second theme in B flat major (melody in the first violins) the second section following in B flat minor in the solo bassoon. A return is now made to the opening subject, set forth in the solo instruments as before. A coda at the end suggests a reminiscence of the first section of the second theme.

III. (*Andantino con Variazioni*, E flat major, 2-4 time.) The theme is stated by the four solo instruments, the melody in the oboe, and a light *pizzicato* accompaniment supporting it in the strings. A *tutti* eight bars long closes the theme.

Var. 1. The clarinet brings forward a phrase which is answered by the horn and bassoon. As in the theme, the last eight bars are given to the orchestra.

Var. 2. The bassoon plays the most important part in this variation, its opening phrase being responded to by an answering phrase in the oboe, clarinet and horn. The usual *tutti* concludes the variation.

Var. 3. The clarinet is given a triplet figure, accompanied by a light *pizzicato* in the strings. The bassoon shares the triplet figure with the clarinet. The *tutti* reappears.

Var. 4. The oboe announces the theme, the bassoon playing a little figure in conjunction with it.

Var. 5. A running figure is heard in the oboe, the clarinet taking it up in the second phrase.

Var. 6. The oboe and clarinet again divide a running figure between them.

Var. 7. The horn and bassoon bring forward the melody, lightly accompanied by the strings, *pizzicato*. The clarinet and lastly the oboe conclude the presentation of the theme.

Var. 8. A continually moving *staccato* figure in the solo oboe plays around the theme, given to the bassoon.

Var. 9. A scale figure in the horn is answered by a similar one in the oboe, the bassoon entering with another in the third measure. The remainder of the variation is divided between the four instruments.

Var. 10. The melody is given to the oboe, accompanied by the other solo instruments and by the strings *pizzicato*. An *Adagio* follows in which the melodic material is still allotted to the oboe. Three bars of tutti, *forte*, ending in a pause lead into the finale (*Allegro*, E flat major, 6-8 time.) The first phrase of the melody is heard in the clarinet, the second in the oboe. The remainder of the movement is based upon the same material, and the work comes to an end with a short coda for the orchestra.

Symphony No. 6, in F (Pastoral), Opus 68.

Ludwig van Beethoven.

Born Dec. 16, 1770, at Bonn.
Died Mar. 26, 1827, at Vienna.

Few illustrious workers in art have had so profound a love for Nature as had Beethoven; and few there have been whose creations have received so much direct inspiration from the outward evidences of her beauty.

"No one can conceive," Beethoven wrote to Baroness Drosz-dick, "the intense happiness I feel in getting into the country, among the woods, my dear trees, shrubs, hills, and dales. I am convinced that no one loves country life as I do. It is as if every tree and every bush could understand my mute enquiries and respond to them." Not only do the composer's letters and sketch books bear continual evidence of his passion for the country, but many of his acquaintances and friends have testified to their personal observation of it. In 1861 Beethoven's biographer, Thayer, discussed this phase of the composer's disposition with the English musician, Charles Neate. Neate, who was then in his eightieth year, had seen much of Beethoven in Baden in the summer of 1815. The master had taken many walks with his English friend in the summer evenings, sometimes to the Helenenthal, oftener through the fields. Never in all his life, Neate told Thayer, had he come in

contact with a man who so rejoiced in nature, who took such pleasure in the flowers and clouds as Beethoven. "Nature," he said, "was, as it were, his nourishment."*

It would seem that Beethoven's intention, when the symphony was first conceived, concerned itself with the presentation of the work without any definite program. In one of the sketch books he wrote the title "Sinfonia caratteristica, or Recollections of Country Life." Together with this Beethoven scrawled at the side of the page, "the bearer should be permitted to discover the situations for himself." There was also set down the following expressions of opinion: "Carried too far all delineation in instrumental music loses." And also: "He who has ever conceived an idea of country life ought to be able, without many indications, to think of the author's meaning."

At a later period Beethoven reconsidered his intention of allowing the hearers of his symphony to discover its pictures for themselves. He prefixed each movement with a title; but, as if in deprecation of his own audacity as a writer of program-music, placed under the name of the work this legend: "More an expression of feeling than of painting."

Was Beethoven led to the composition of this symphony by the work of any other writer? Probably he was. More than twenty years before the composition of the Pastoral Symphony there was published a symphony by Justin Heinrich Knecht† entitled "A Musical Portrait of Nature." Grand symphony for 2 violins, viola and bass, 2 flutes, 2 oboes, bassoons, horns, trumpets and drums *ad lib.* in which is expressed in sounds:

1. A beautiful country where the sun is shining, brooks traverse the vale, the birds twitter, a waterfall tumbles from the mountain, the shepherd plays his pipe, the lambs gambol around, and there the sweet voice of the shepherdess is heard.

2. Suddenly the sky is overcast, an oppressive closeness pervades the air, black clouds pile up, the wind rises, thunder is heard from afar, and the storm approaches.

3. The tempest bursts in all its fury. The wind howls, and the rain beats down. The trees groan, and the waters of the streams rush furiously.

4. The storm gradually subsides, the clouds disperse, and the sky becomes clear.

5. Nature raises its joyful voice to heaven in song of gratitude to the Creator.

*It was in September of this year that Beethoven wrote on the Kahlenberg thus rapturously: "Almighty God, in the woods I am blessed. Happy every one in the woods. Every tree speaks through Thee. O God! What glory in the woodland. On the heights is peace,—peace to serve Him."

†Knecht was a musician of much importance in his day. He was born in 1752 at Biberach in Swabia, and was for some time Professor of Literature in his native town. Later he threw himself into the artistic career, and became musical director at Stuttgart. Knecht eventually resigned this post, and returned to his native town where he died in 1817. His reputation as an organist and musical theorist was very great; and he published a number of works upon theory and organ playing.

The resemblance of this program to that set forth by Beethoven is very close; moreover, the work by Knecht was published (by Bossler, at Spire) at the same time as was the set of three early sonatas for piano by Beethoven, and by the same publisher. That Beethoven must have at least known the name and nature of the work is evident from the fact that on the back of his own sonatas there had been placed by Bossler an advertisement of Knecht's symphony, with a statement of its program. It may, however, be mentioned that "storms" were the common property of the composers of that day; and such a work as Steibelt's concerto for piano, "The Storm; preceded by a pastoral Rondo," and a favorite piece at Abbé Vogler's organ concerts, "The Shepherd's Pleasure, interrupted by a Storm"* were enjoyed by countless listeners.

Beethoven probably conceived the general scheme of his symphony in 1806, but actual work upon it was not begun until the autumn of 1807. Much of the music was composed in the wooded districts between Heiligenstadt and Grinzing. The production took place at a concert given by Beethoven in the Theater an der Wien, December 22, 1808. All the pieces on the program were of the master's composition, and the concert—it was of enormous length—not only comprised a performance of the Pastoral symphony (numbered the fifth on this occasion), but the C minor symphony (numbered the sixth) was heard for the first time, and there were in addition an aria sung by Mme. Killitzzy, a Latin hymn for solo and chorus, the G major concerto for piano, a Fantasia for piano solo, the Sanctus from the Mass in C minor, and the Choral Fantasia.

There was not a large audience, but what enthusiasm might have been expressed by the listeners was probably given to the Pastoral symphony, which headed the program; for as the concert progressed the icy temperature of the unheated hall benumbed every faculty, and the people sat shivering with the cold, the severity of which not even their cloaks and furs could mitigate.

The Pastoral symphony was published, in the orchestral parts only, in April, 1809. The score, a volume of 188 pages, did not appear until May, 1826. In other cities the first performances took place as follows: In London, at a concert given for the benefit of Mrs. Vaughan at Hanover Square Rooms, May 27, 1811. In Paris the symphony was played, March 15, 1829, under the direction of Habeneck at one of the performances of the Société des Concerts du Conservatoire. In Russia it was given at St. Petersburg, March 1, 1833; in Spain, at Madrid, 1878.

The sixth symphony is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, kettle-drums and strings.

I. Awakening of joyful feelings on arrival in the country. (*Allegro ma non troppo*, F major, 2-4 time.)

*This was almost certainly by Knecht, who not only wrote a work of that name for organ, but who was a disciple of Vogler.

The movement begins without any Introduction with the subject, announced over a pedal point, by the first violins.* Upon the first four measures the whole movement is constructed. The transitional passage leading to the second theme begins with alternate measures of a repeated chord (in triplets) in the clarinets and bassoons, and a passage for the first violins alone, based on the opening measure of the piece. The second subject enters in C major in the strings, a four-measure phrase being successively repeated in the first and second violins, violonecellos and double-basses. Having been repeated by the wind instruments this theme is followed by another section,—vigorously put forward by the strings for four measures, and gently answered in a descending passage by the woodwind. The Development is built wholly on the principal theme. The Recapitulation repeats the first division of the movement with modifications of instrumentation, and there is a long coda constructed from the material of the first and second themes.

II. By the Brook. (*Andante molto moto*, B flat major, 12-8 time.) Beethoven had attempted, or at least sketched, the musical delineation of running waters before he wrote the Pastoral symphony. In a sketch book, dating from the year, 1803, there is a passage *Andante molto* (written in much the same rhythm as this movement of the symphony) which is headed "murmuring of brooks." Four measures later it is continued at a lower pitch, and below the staff Beethoven wrote "the larger the brook the deeper the tone." Schindler declared that when in April, 1823, he visited Heiligenstadt with Beethoven, the master paused as they came to a brook flowing through the valley and said: "It was here that I wrote the movement 'By the Brook,' and above there the orioles, the quails, the nightingales and the cuckoos composed with me." On being asked if he introduced the notes of the oriole into the movement Schindler said that Beethoven took out his sketch book, and wrote down the ascending arpeggio of six notes given to the flute in the symphony.†

The movement begins with a continually moving figure in the accompaniment which, at first in eighth notes, is quickened five bars later to sixteenth notes. Above this the violins play the theme. The second subject appears in the first violins as a graceful melody in F. A second section of it is heard in the bassoon, and a measure later in the 'cellos. Development then takes place, followed by a modified Recapitulation. In the coda there are imitations of a nightingale (flute), quail (oboe), and cuckoo (clarinet); but this passage was written, we know from Beethoven himself, in jesting spirit.

III. Village Festival. (*Allegro*, F major, 3-4 time.) In this movement—a Scherzo, although not so designated on the score—Beethoven endeavored to depict the merriment of village life. The subject begins with a light and tripping figure in the strings, followed immediately by a continuing section in D major. The second theme, in the oboe, is full of humor. It is preceded by four lightly scored introductory measures in the violins. Note the descending F, C and the lower F in the bassoon. These appear four times, and only on these notes. This whole subject is a facetious portrayal of a village band that played in the inn at upper Brühl near Mödling. Beethoven was much diverted by its performances, and even wrote music for it, in which the peculiarities of the players were so considered that they were given opportunities to lay down their instruments to light their pipes, or to take a drink, while the rest of the music went on. The Trio of the movement (*In tempo d'Allegro*, 2-4 time) is a rustic dance-tune built

*There is evidence to show that this theme is not of Beethoven's creation, but that it is a Slavonic folksong. A melody in F. Xavier Kuhac's collection (Agram, 1878-1881) bears more than a passing resemblance to the subject.

†Prod'homme in quoting this statement remarks that Colombani derided the anecdote. The oriole, he says, sings only two notes, of which the second is the lower in tone; and no bird is able to sing such an ascending arpeggio as Schindler described. "Evidently," said Colombani, "Beethoven on this occasion was making fun of Schindler, and of all his commentators."

on the figure announced by the violins. The third part of the movement is a modified repetition of the first, leading without pause into

IV. The Storm (*Allegro*, F minor, 4-4 time). The distant rumble of thunder which opens the movement is reproduced in the low muttering of the basses. Let us hear Berlioz describe this picture of the tempest: "Storm! Lightning! I despair of being able to give an idea of this piece. It must be heard in order to conceive what degree of truth and sublimity descriptive music can attain in the hands of a man like Beethoven. Listen to those gusts of wind, laden with rain; those sepulchral groanings of the basses; the shrill whistlings of the piccolo, that announce a terrible tempest about to burst. The hurricane approaches, swells; an immense chromatic streak, starting from the highest notes of the orchestra, goes burrowing down into its lowest depths, seizes the basses, carries them along, and ascends again, writhing like a whirlwind that levels everything in its passage. Then the trombones burst forth; the thunder of the tympani redoubles in fury. It is no longer a wind and rain storm; it is a frightful cataclysm; the universal deluge; the end of the world. Truly this gives one vertigo, and many persons listening to this storm do not know whether the emotion they experience is pleasure or pain."

V. Shepherd's Song. Thanksgiving after the Storm. (*Allegretto*, F major, 6-8 time.) This movement follows the previous section without pause. It begins with a call from the clarinet suggestive of a *jodel* or *Ranz des vaches*. This is echoed by the horn, and there follows the Shepherd's Hymn played by the first violins, and repeated by the second violins with pizzicato accompaniment, and with repeated chords in the woodwind and horns. Having been worked over at some length the second theme makes its appearance (in the key of B flat) in the clarinets and bassoons, with an undulating accompaniment in the violas. The remainder of the movement is concerned with an elaborate working out of this material, at the conclusion of which the call of the horn is heard as at the beginning of the piece, and as if from afar.

TWENTY-FIFTH PROGRAM

FRIDAY AFTERNOON, MARCH 31—2:15

SATURDAY EVENING, APRIL 1—8:15

WAGNER PROGRAM

Soloists: MISS PERCEVAL ALLEN
MR. GEORGE HAMLIN

OVERTURE to "*Rienzi*."

"*TANNHÄUSER*," "*Dich Theure Halle*."

SYMPHONY, *C Major*.

SOSTENUTO E MAESTOSO—ALLEGRO CON BRIO.
ANDANTE MA NON TROPPO, UN POCO MAESTOSO.
ALLEGRO ASSAI.
ALLEGRO MOLTO E VIVACE.

INTERMISSION

"*DIE MEISTERSINGER VON NÜRNBERG*:"

"*Am Stillen Herd*."

"*Fanget An*."

SIEGFRIED IDYL.

"*SIEGFRIED*." *Finale*.

BRÜNHILDE: MISS ALLEN.
SIEGFRIED: MR. HAMLIN.

Richard Wagner

Born May 22, 1813, at Leipzig.
Died Feb. 13, 1883, at Venice.

Overture to "Rienzi."

In 1835 there was published in London a three-volume novel—"Rienzi, The Last of the Roman Tribunes"—by Sir Edward Bulwer-Lytton. This work, which set forth in Lytton's perfervid style, and with more or less historical accuracy, the revolt led by Cola di Rienzi against the arbitrary power of the Roman nobles, achieved a triumphant success in English speaking countries. To satisfy the demands of foreign readers translations of Lytton's book were brought forth by publishers on the Continent. A German edition of "Rienzi," made by Bärmann, attracted the attention of Wagner when he was in Dresden in 1837, and the composer, fired with the success of Meyerbeer's spectacular productions in Paris, saw in Lytton's novel the basis of an opera that should bring him fame as well as many riches.

Wagner wrote the text in July, 1838, at Riga, and the music of the first two acts was completed in the spring of the following year. Having progressed so far he resolved to set out for Paris in order to arrange for a production of his work.

Meyerbeer held out a helping hand to his colleague, then unknown and practically starving; but nothing came of a project

to bring out "Rienzi" at the Opéra, and Wagner took up the completion of his work with a view to its production in a German theater.

The third act was finished August, 1840, the overture having been sketched two months later. After many delays and bitter disappointments "Rienzi" finally came to a hearing at Dresden, October 20, 1842, under the conductorship of Reissiger, its success being great and unequivocal.

The overture opens with an introduction—*Molto Sostenuto e maestoso*, D major, 4-4 time—the first note being the trumpet call* which plays an important part in the third act of the opera. Soon the subject of Rienzi's prayer is heard, first in the strings, then *fortissimo* in the wood-wind and brass. This leads into an *Allegro energico*, the subject of which begins with the theme "Gegrüsst sei hoher Tag" sung by the chorus at the end of the first act. Following this material comes the battle hymn, "Sancto spirito cavaliere," played by the brass, *fortissimo*, with which is interspersed the motive of Rienzi's prayer. An extension of this theme is made by the introduction of another section, the melody "Rienzi, dir sei Preis," sung in the finale of the second act. There now follows a development, principally of the "Sancto spirito cavaliere" theme, and a shortened recapitulation of the first part of the work, together with a coda founded on the battle hymn.

*One of the curiosities of musical literature—a work entitled "Contributions to an Insight into the Being of Wagnerian Art," by Edmund von Hagen—has much to say in reference to a supposed symbolical and momentous significance attached to this trumpet note. From fifty-three pages devoted to this note alone the following is quoted:

"The A, the first tone of Wagner's first published opera, tells us that Wagner is an organically creative artist. At the same time it is of beautiful significance that the trumpet call in question should also be a summons to freedom. Thus, this one tone in its form and capacity contains Wagner *in nuce*. The trumpeter who has to sound the A in question, must know this. He must be inwardly conscious of what he is blowing when he blows this note; he must be penetrated through and through with the knowledge that this note belongs to liberty," etc., etc.

"Tannhäuser," "Dich Theure Halle."

This is sung by Elizabeth in the second act of "Tannhäuser," the scene being the Hall of Minstrels in the castle of Wartburg. The aria is Elizabeth's joyous greeting to the Hall of Song, rendered dear to her by its associations with Tannhäuser, whom she loves.

Dich, theure Halle, grüss' ich wieder,
Froh grüss ich'dich, geliebter Raum!

In dir erwachen seine Lieder,

Und wecken mich aus düstrem Traum.

Da er aus dir geschieden,

Wie öd' erschienst du mir!

Aus mir entfloh der Frieden,

Die Freude zog aus dir.

Wie jetzt mein Rusen hoch sich hebet,

So scheinst du jetzt mir stolz und

hehr;

Der dich und mich so neu belebet,

Nicht länger weilt er ferne mehr.

Sei mir gegrüsst! sei mir gegrüsst!

Dear hall of song, I give thee greeting!

All hail to thee, thou hallowed
place!

'Twas here that dream, so fleet and
fleeting,

Upon my heart his song did trace.

But since by him forsaken,

A desert thou dost seem:

Thy echoes only waken

Remembrances of a dream.

But now the flame of hope is lighted,

Thy vaults shall ring with glorious
war,

For he whose strains my soul de-
lighted,

No longer roams afar.

All hail to thee, thou hall of glory!

Dear to my heart, thou hall of glory!

Symphony, C Major.

Wagner composed his C major symphony at Leipzig in the earlier portion of the year 1832. The first performance of the work was one given privately by the students of the Conservatorium of Prague in the autumn of the same year, under the direction of Dionys Weber—Wagner having betaken himself to the Hungarian capital on his return to Germany from a short sojourn in Vienna. It would seem that the composer was not unsatisfied with his excursion into a field tilled with such glorious success by his idol Beethoven. At least, he began another symphony in 1834, of which the first movement—in E major—was completed, but which ended abruptly twenty-nine measures after the opening of the slow movement. This work forever remained unfinished, and Wagner appeared to have forgotten its existence.

The C major symphony, which its composer brought back with him from Prague, found another interpretation at a concert given

Dec. 15, 1832, by the Euterpe Musical Society, at Leipzig. Concerning this performance Clara Wieck—at that time 13 years of age, but a concert pianist—wrote to Robert Schumann, destined to be her future husband: "On Saturday, father was at the Euterpe. Do you know, Herr Wagner has outstripped you; there was a symphony of his performed there which resembles Beethoven's A major Symphony to a T." This reference to the "outstripping" of Schumann by Wagner refers to the circumstance that a single movement of a symphony in G minor by the first named composer had been played, Nov. 18, 1832, at a concert given by Clara Wieck at Zwickau, Schumann's birth-place.*

A third performance of the symphony by Wagner was given at a Gewandhaus concert, Leipzig, under the direction of Christian A. Pohlentz, Jan. 10, 1833. Clara Wieck was the soloist at this concert. Two years after this interpretation Mendelssohn took up the conductorship of the Gewandhaus concerts, and the quite astonishing results which he obtained with the orchestra led Wagner to send the score of the symphony to him in the hope of obtaining a reading for the work from a director who, in two seasons, had made the Gewandhaus orchestra the foremost in the world. Let us hear from Wagner what was the result of the negotiations:

"Astonished at the excellent achievements of this still so young master" Wagner wrote "I sought his acquaintance during a later residence in Leipzig (1834 or 1835), and on this occasion gave way to an inward prompting by presenting him with—or rather pressing upon him—the manuscript of my symphony with the request, not at all to examine it, but merely to take it under his care. Possibly I imagined that, after all, he would take a look at it and say something to me about it. But this never happened. In the course of years my journeyings brought me near Mendelssohn again. We met, we dined, we even played together once at Leipzig; he attended the first performance of my "Flying Dutchman" in Berlin, and found that, inasmuch as the opera had, after all, not proved to be altogether a failure I ought to be satisfied with my success. Upon the occasion of a performance of "Tannhäuser" at Dresden he also observed that a canon in the *Adagio* of the second finale had given him pleasure. Only of my symphony, and the manuscript of it, he never said a word, which was reason enough why I never inquired after it."

Ferdinand Praeger ("Wagner as I Knew Him," 1892) declares that, nothing having been heard of the symphony, Wagner applied to Mendelssohn for the manuscript, "when to his indignation he was informed that the score had unfortunately been lost" It is certain that the score was never forthcoming; but in 1876 Wagner, who had established a little collection of his manuscripts and other evidences of his artistic striving at Bayreuth, bethought himself of a plan to add the symphony to his other works. The score was, indeed, lost, but the orchestral parts were somewhere in existence. The composer asked Wilhelm Tappert to make a search for them, and the

*See Müller-Reuter's "Lexikon der deutschen Konzert Literatur," 1909.

parts were eventually discovered (Nov. 1877) at Dresden in a box which, in the revolutionary days of 1849 Wagner, speeding hurriedly from the Saxon capital, had left behind with the tenor Tichatschek. Only two trombone parts were missing, but Tappert sent the work to Frau Cosima Wagner, who surprised her husband by playing to him the subject of one of the movements. Wagner no sooner heard these notes than he jumped up excitedly and cried, "My old symphony—that is it!" Anton Seidl made a score from the orchestral parts, the two missing trombone parts were added and for six years the symphony found a resting place in the Bayreuth collection.

In Dec. 1882 Wagner, then living in Venice, desired to hear the work which he had written in the spring time of his life and which for fifty years had been slumbering in silence and neglect. His wife's birthday, which fell at Christmas time, was selected for the performance, for which the concert room of the Liceo Benedetto Marcello was put at Wagner's disposal by Count Coutin, the president of the institution. At the close of the interpretation of the work Wagner laid down his baton saying "I have conducted for the last time." On being asked by one of the players why he thus expressed himself the composer replied quietly, "Because ere long I shall be no more." Nor did his presentiment fail of its correctness; for, seven weeks and two days after the performance of his symphony, Wagner was lying dead in the Vendramin Palace, at Venice.

In 1886 the concert-agent Hermann Wolff bought from the Wagner family for \$12,000 the right of one year's use of the symphony, and public curiosity as to a work by an illustrious master—and a work in so entirely different a form to that of every other composition from his pen—was satisfied by a large number of performances in Germany and other countries. It was given in Berlin at a concert of the Wagner-Verein under the direction of Joseph Sucher, Oct. 31, 1886. It was brought out by George Henschel in London at St. James' Hall, Nov. 21, 1887, and repeated Nov. 29. In 1888 Wolff returned, in accordance with his agreement, the symphony to the Wagner family, who permitted its publication only in 1911. Anton Seidl was the conductor who first performed Wagner's symphony in America.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double bassoon, four horns, two trumpets, three trombones, kettle drums and the usual strings.

I. The main movement is preceded by an Introduction (*Sostenuto e maestoso*, C major, 4-4 time) fifty-four measures long. The principal subject of the former (*Allegro con brio*) is announced by the violas and violoncellos in unison, the full orchestra entering at the end of the first phrase. This material having been worked over the second theme enters—in G major—in the violins. The violas and clarinet take it up, the subject being then represented by the full orchestra, at its close the exposition being repeated. The

Development opens with a working out of the first theme in the oboes and bassoons, the greater portion of this division of the movement being devoted to this subject, although the second theme is also suggested. The Recapitulation presents the first subject *ff* in the full orchestra. The second theme now appears in C major, its first two measures in the horn, the remainder of the opening phrase in the violins. In the Coda employment is again given to the opening subject.

II. (*Andante ma non troppo, un poco maestoso*, A minor, 3-4 time). The entrance of the principal theme (violas and violoncellos) is preceded by sixteen introductory measures. The first statement of the subject is lightly harmonised. The second violins take up the theme, and, after them, the first violins. The key now changes to F major and a new idea is set forth by the wood-wind and brass *ff*. A repetition of it is accompanied with a marked figure in the strings. Some development takes place, followed by a rehearing of the first theme, in the original key, in the violas and bassoon. The second idea appears again, in the wind, as before, but now more quietly scored. The coda begins with material which had been employed in the Introduction, and ends with suggestions of the principal theme.

III. (*Allegro assai*, C major, 3-4 time). This is the Scherzo of the symphony, although not so designated on the score. After two fortissimo measures, the principal subject is announced by the strings and wood-wind. In the continuing section the rhythm of this subject is still maintained by the wood-wind, under which the violins play a more sustained melody.

The Trio (*Un poco meno Allegro*) is, like the first division of the movement, in C major. Its subject is set forth by the wood-wind and horns. There is some development and the theme is repeated *forte* in the wind with a counter-point against it in the lower strings. The Scherzo is repeated, following which there is set forth a second presentation of the material of the Trio. A coda (*Presto*) is built upon the theme with which the movement opened.

IV. (*Allegro molto e vivace*, C major, 4-4 time). Following a loud C for the full orchestra (trombones excepted) the strings foreshadow the principal theme, which arrives *ff* in the violins, the full orchestra accompanying. There is development of the theme and particularly of its first measure. The second subject is given out by the clarinets and bassoons, and at the close, the first theme returns in the strings, the Development following it. This working out section is concerned with the principal theme. The Recapitulation presents the opening subject in the strings, at first *piano*, then *fortissimo*. The second theme is now in C major, but given to the wood-wind as before, further development of the principal subject following it. The coda also makes use of this material.

"Die Meistersinger von Nürnberg."
"Am Stillen Herd."
"Fanget An."

These songs are sung in the first act of "Die Meistersinger," by Walther von Stolzing, a Franconian Knight, who, having fallen in love with Eva, the daughter of the goldsmith Pogner, is fired with

the determination to enter the ranks of the mastersingers, in order that he may win her hand. To join the guild it is necessary that the candidate for admission shall pass an examination in his knowledge of the tablature, of poetry, etc., and he must set forth a complete work, poem and music, of his own composition. The tests for entrance into the guild take place in St. Catherine's Church, in the presence of the mastersingers, and Walther presents himself for this examination. In answer to a question of Fritz Kothner as to where he learnt his art, the young knight replies in "Am Stillen Herd"—the first of the two songs sung upon this occasion. The second—"Fangen An"—is the trial song proper.

Am stillen Herd in Winterszeit,
Wenn Burg und Hof mir eingeseit,
Wie einst der Lenz so lieblich lacht',
Und wie er bald wohl neu erwacht',
Ein altes Buch, vom Ahn' vermacht',
Gab das mir oft zu lesen:
Herr Walther von der Vogelweid,
Der ist mein Meister gewesen.

Wann dann die Flur vom Frost be-
freit,
Und wiederkehrt die Sommerszeit,
Was einst in langer Winternacht

Das alte Buch mir kund gemacht,
Das schallte laut in Waldespracht,
Das hört' ich hell erklingen:
Im Wald dort auf der Vogelweid'
Da lernt' ich auch das Singen.

Was Winternacht, was Waldespracht,
Was Buch und Hain mich wiesen,
Was Dichersanges Wundermacht
Mir heimlich wollt' erschliessen,
Was Rosses Schritt bei'm Waffenritt,
Was Reihentanz bei heit'rem Schanz,
Mir sinnend gab zu lauschen:

Gilt es des Lebens höchsten Preis
Um Sang mir einzutauschen,
Zu eig'nem Wort und eig'ner Weis'
Will einig mir es fliessen,
Als Meistersang ob den ich weiss,
Euch Meistern sich ergiessen.

By silent hearth in winter tide,
When house and hall in snow did
hide,
How once the Spring so sweetly
smiled
And soon should wake to glory mild,
An ancient book my sire compiled
Set all before me duly:
Sir Walter von der Vogelweid'
Has been my master, truly.

Yes, when the fields the frost defied
Beneath returning summer-tide,
What once in dreary winter's night

Within that book I read aright
Now pealed aloud through forest
bright:
I heard the music ringing.
The wood before the Vogelweid'—
'Twas there I learnt my singing.

What winter night, what wood so
bright,
What book and Nature brought me,
What poet-songs of magic might
Mysteriously have taught me,
On horses tramp, on field and camp,
On knights arrayed for war parade,
My mind its powers exerted:

So now life's highest prize by me
Must be to song converted,
Each word and tone, my own alone,
I will attempt to sing you,
A master song, if such it be,
My Masters I will bring you.

"FANGET AN."

Fanget an!
So rief der Lenz in den Wald,
Dass laut es ihn durchhallt:
Und wie in fern'en Wellen
Der Hall von dannen flieht,
Von weit' her nah't ein Schwellen,
Das mächtig näher zieht;
Es schwillt und schallt,
Es tönt der Wald
Von holder Stimmen Gemenge;
Nun laut und hell
Schon nah' zur Stell',
Wie wächst der Schwall!
Wie Glockenhall
Ertos't des Jubels Gedränge!
Der Wald,
Wie bald
Antwortet' er dem Ruf,
Der neu ihm Leben schuf,
Stimmte an
Das süsse Lenzes-Lied!—

In einer Dornenhecken,
Von Neid und Gram verzehrt,
Musst' er sich da verstecken,
Der Winter, Grimm-beweht:
Von dürrem Laub umrauscht
Er lauert da und lauscht,
Wie er das frohe Singen
Zu Schaden könnte bringen.—

Doch: fanget an!
So rief es mir in die Brust,
Als noch ich von Liebe nicht wusst'.
Da fühl't ich's tief sich regen,
Als weckt' es mich aus dem Traum;

Mein Herz mit hebenden Schlägen
Erfüllte des Busens Raum:
Das Blut, es wall't
Mit Allgewalt,
Geschwellt von neuem Gefühle;
Aus warmer Nacht
Mit Uebermacht
Schwillt mir zum Meer
Der Seufzer Heer
In wildem Wonne-Gewühle:
Die Brust
Wie bald
Antwortet sie dem Ruf,
Der neu ihr Leben schuf:
Stimmt nun an
Das hehre Liebeslied!

Now begin!—
So cries through woodlands the
Spring,
And makes them loudly ring:
Then, as to distance urging,
The echoes ripple thence,
From far there comes a surging
That swells with pow'r intense:
It blooms and bounds,
The forest sounds
With thousand heavenly voices;
Now loud and clear,
Approaching near,
The murmurs steal
Like bells that peal:
Exultant Nature rejoices!
This call,
How all
The wood an answer makes,
As life again awakes,
Pouring forth
A tender song of Spring!

There, like a hiding craven
With hate and envy torn,
A thorny hedge his haven,
Sits Winter, all folorn,
In withered leaves array'd
His lurking head is laid;
He seeks the joyous singing
To sorrow to be bringing.

But—"Now begin!"
So cried a voice in my breast
Ere aught of love I had guess'd;
There stirred a deep emotion
And waked me, as I had slept:

My heart with throbbing commotion
My bosom's restraint o'erlept:
My blood did course
With giant force,
To novel sensations soaring;
From warmth of night
With boundless might
Sighs hurried me
Towards the sea,
The pent-up passion outpouring:
The call
How all
My breast an answer makes,
As life anew it takes,
Pouring forth
A glorious lay of love!

Siegfried Idyl.

Richard Wagner married Cosima, daughter of Liszt and the Comtesse d'Agoult, on August 25, 1870. In honor of her birthday, and also in thankfulness for the infant, Siegfried, "who," wrote Wagner, "is now growing together with my work, and gives me a new, long life, which has at last attained a meaning," the "Siegfried Idyl" was created. The name which the composer gave to his son was an association with the music-drama "Siegfried" which Wagner was writing when the infant was brought into the world.

The first production of the Idyl took place December 25, 1875, when it was performed on the steps of Wagner's villa at Triebshen, near Zurich, as a morning serenade to Madame Wagner, whose birthday it was. The orchestra was a small one made up of musicians from Zurich and Lucerne, selected and drilled by Hans Richter, who also played the trumpet in the performance. Wagner conducted.

The Siegfried Idyl is scored for flute, oboe, two clarinets, bassoon, two horns, trumpet and strings.

With the exception of the Old German cradle song, "Schlafe, Kindchen, schlafe", the material for the composition is drawn from "Siegfried."

The Idyl was given its first public performance at Mannheim December 20, 1871, and it came to publication in February, 1878.

"Siegfried." Finale.

At the close of "Die Walküre"—the music-drama which immediately precedes "Siegfried"—Brünnhilde has, in consequence of her disobedience to Wotan's commands, been condemned by the latter to lie asleep upon a flame-girt rock until a hero, courageous

enough to penetrate the fire, shall awake her. In the second act of "Siegfried" the man who knows no fear—Siegfried himself—has been informed by the forest bird that upon that solitary rock Brünnhilde lies, waiting for the lover who will brave the fire to gain her. Led by the bird, Siegfried makes his way to the scene of the Valkyrie's slumber and, having first successfully resisted the attempt of Wotan to prevent his passage to the rock, penetrates the flames and discovers a recumbent figure clad in armor and covered with a shield. Believing the figure to be that of a warrior Siegfried, loosening the helmet and gazing upon the face of the sleeper, is made aware that the form of Brünnhilde is lying before him. Filled with yearning and the rapture of love newly born, Siegfried presses a kiss on the lips of the sleeping Valkyrie, and she awakes.

BRÜNNHILDE

(slowly rises to a sitting position).

Sun, I hail thee!
Hail, O light!
Hail, O radiant day!
Long was my sleep;
I am awake:
Tell me what hero
wakens the maid.

SIEGFRIED

(entranced by her look and her voice, stands as if rooted to the spot).

Through the fire I burst
that flamed around the fell;
from thy head I unclasped the helm;
Siegfried's kiss
hath opened thine eyes.

BRÜNNHILDE

(sitting upright).

Gods, I hail you!
Hail, O world!
Hail, O earth in thy glory!
At end is now my sleep;
awake am I:
Siegfried breaketh
my slumber's bonds.

SIEGFRIED

(breaking forth in highest ecstasy).

O mother, hail,
who gave me my birth!
Hail O earth
that fostered my life!

Now to behold those eyes
whose beams on me laugh in my joy!

BRÜNNHILDE

(in great excitement).

O mother, hail,
who gave thee thy birth!
Hail O earth
that fostered thy life!
Thine eye alone might behold me,
alone to thee might I wake!—

O Siegfried! Siegfried!
Hero blest!
Thou waker of life,
O conquering light!
O knewest thou, joy of the
world,
how I have ever loved thee!
Thou wert my gladness,
my care wert thou!
Thy life I sheltered
or ere it was thine;
or ere thou wert born,
my shield was thy guard.
So long loved I thee, Siegfried!

SIEGFRIED

(softly and timidly).

Then death took not my mother?
Bound in sleep did she lie?

BRÜNNHILDE

(smiles, stretching out her hand to him in a friendly manner).

Thou child of delight!
Thy mother no more will greet thee.
Thyself am I,

if blest I be in thy love.
 What thou know'st not
 find'st thou in me;
 yet only from my
 love cometh my wisdom!—

O Siegfried! Siegfried!
 conquering light!
 I loved thee ever,
 for I divined
 the thought that Wotan had hidden,
 that in shrinking awe
 I dared not to whisper,
 that all unclearly
 glowed in my bosom;
 for which I fought,
 suffered and strove;
 for which I flouted
 him who conceived it;
 for which in penance,
 prisoned I lay,
 that I read not rightly,
 and felt alone!
 For in my longing—
 O mayst thou prove it!—
 that thought was my love for thee;

SIEGFRIED

How wondrous sounds
 thy gladdening song!
 but dark to me are thy words.
 Thine eyes' bright lustre
 shineth clear;
 thy breathing wafteth
 warmth to me;
 in my ears thy voice's
 song is sweet:
 yet what thy singing speaks,
 wond'ring I cannot grasp.
 What tales out of olden
 times dost thou tell me,
 when all my senses
 feel and see thee only!
 In bonds of fear
 holdest thou me:
 the fear that only
 from thee I have learned.
 Thou who hast bound me
 in mightiest fetters
 give me my manhood once more!

BRÜNNHILDE

(gently turns her head aside and looks to-
 wards the wood).

—I see there Grane,
 my sacred steed:

he grazes in gladness
 who with me slept!
 With me was he wakened by thee.

SIEGFRIED

On gladdening lips
 my glances are feasting;
 with passionate thirst
 my own lips are burning,
 till they taste that sweetness I gaze
 on!

BRÜNNHILDE

(points with her hand to her weapons, which
 she now perceives).

I see there the shield
 that sheltered heroes.
 I see there the helm
 that once hid my head:
 it shields, it hides me no more.

SIEGFRIED

A glorious maid
 has vanquished my heart;
 wounds in my head
 a woman hath struck:—
 I came without shield or helm!

BRÜNNHILDE

(with increasing sadness).

I see there the birny's
 glittering steel:
 a sword's keen edge
 cut it in twain;
 from the maiden's limbs
 it loosened the mail:—
 I am without sword or shield,
 without guard a sorrowful maid!

SIEGFRIED

Through furious fire
 to thee have I fared,
 nor birny nor buckler
 guarded my breast:
 the flames have broken
 through to my heart.
 My blood doth bound
 in turbulent streams;
 a ravening fire
 within me is kindled:

the blaze that shone
round Brünnhilde's rock
now gloweth within my breast!—
O maid! now quench thou the fire!
Still thou its furious rage!

(He has embraced her impetuously: she springs up, resists him with the utmost strength of terror and flies to the other side of the stage.)

BRÜNNHILDE

No god's touch have I felt!
Low bent all heroes,
greeting the maiden:
holy came she from Walhall!—
Woe's me! Woe's me!
Woe for the shame,
the bitter disgrace!
For he who woke me
deals me the wound!
He has broken birny and helm:
Brünnhilde am I no more!

SIEGFRIED

Still thou'rt to me
the slumbering maid;
Brünnhilde's sleep
bindeth her yet.
Awake! be a woman to me!

BRÜNNHILDE

My senses are swaying,
my reason wanes:
must all my wisdom fail me?

SIEGFRIED

Said not thy song,
thy wisdom was
but the light of thy love for me?

BRÜNNHILDE

Tristfullest darkness
troubles my sight.
Mine eyes are blinded,
my light dies out:
night wraps me round.
From twilight and gloom
comes a wild frenzy

of fear on me:
Terror rises
and towers on high!

(BRÜNNHILDE impetuously hides her eyes
with her hands.)

SIEGFRIED

(gently taking her hands away from her eyes.)

Night enfolds
imprisoned eyes.
With the fetters vanish
the gloomy fears:
Mount through the darkness and see:
bright as the sun shineth the day!

BRÜNNHILDE

(in extreme agitation.)

Bright as the sun
shineth the day of my shame!—

O Siegfried! Siegfried!
Look on my dread!

Ever lived I,
ever live I,
ever in sweet
longing delight,—
yet ever to make thee blest!

O Siegfried, glorious
wealth of the world!
Laughing hero!
light of the earth!
Leave, ah, leave,
leave me in peace!
Come not to me
in thy furious frenzy,
force me not
with thy mastering might,
bring ruin not on thy love!

Saw'st thou thy face
in the glassy stream?
Hath it not gladdened thine eyes?
Were but the shining
water bestirred,
the brook's limpid mirror
broken and flawed:
thy face then would be lost;

nought were seen but eddying surge!

Then bewilder me not,
trouble me not!
Ever bright
see in me thyself
laughing to greet thee,
hero so blithsome and blest!

O Siegfried! Siegfried,
child of delight!
Love thyself,—
and turn thee from me:

O bring not thine own to nought!

SIEGFRIED

I—love thee:
didst thou but love me!
Mine am I no more:
Oh! would thou wert mine!—
A glorious flood
before me rolls:

with all my senses

I only see

its buoyant gladdening billows.

Though in the deep
I find not my face,
burning, I long
for the water's balm,
and now, as I am,
spring in the stream:—

Oh might its billows

engulf me in bliss,

my longing would fade in the flood!—

Awaken, Brünnhilde!

Waken, o maid!

Live in laughter,

sweetest delight!

Be mine! Be mine! Be mine!

BRÜNNHILDE

Oh, Siegfried! Thine—
aye have I been!

SIEGFRIED

Mine wert thou aye;
then now be mine!

BRÜNNHILDE

Thine ever
will I be!

SIEGFRIED

What thou wilt be,
be thou today!

Close in my arms

I hold thee embraced,
feeling thy heart
beat on my breast;
our glances are glowing,
breath is devoured by breath,
eyes in eyes
and lips on lips!

Then art thou to me
what aye thou wert and wilt be!
Then fade the fever of doubt
if now Brünnhild' be mine.

(He has clasped her in his arms.)

BRÜNNHILDE

If I be thine!—

Godlike repose
now rages in tumult;
chastest light
reddens with passion:
heavenly wisdom
flieth afar;
love's cry of rapture
hunts it from hence!

If I be thine!

Siegfried! Siegfried!

Seest thou me not?

When my eyes on thee blaze,

then art thou not blind?

When my arm enfolds thee,

then art thou not burned?

When my surging blood

toward thee doth stream,

the raging fire

feepest thou not?

Fearest thou, Siegfried,

fearest thou not

the mad furious maid?

SIEGFRIED

Ha!—

As my blood to flame is enkindled,
as mine eyes now feed on the glances,
as my arms with fervour enfold thee,

comes back to me

my dauntless heart,

and the fear that, ah!

I have failed to learn,—

the fear that thou scarce

couldst bring to me:—

meseemeth that fear

has faded away like a dream.

(With the last words he has involuntarily
let go of BRÜNNHILDE.)

BRÜNNHILDE

(with wild, joyful laughter.)

Oh, child of delight!
 Oh, glorious hero!
 Thou foolish lord
 of loftiest deeds!

Laughing must I love thee,
 laughing welcome my blindness,
 laughing let us be lost,
 with laughter go down to death!

Farewell, Walhall's
 light-giving world!
 Thy stately towers
 let fall in dust!
 Farewell, glittering
 pomp of gods!
 End in bliss,
 O eternal host!
 Now rend, ye Norns,
 your rope of runes!
 Dusk of gods
 in darkness arise!
 Night of their downfall
 dawn in mist!
 Now streams toward me
 Siegfried's star:
 he is for ever,
 is for aye
 my wealth and world,

my one and all!
 light of loving,
 laughing death!

SIEGFRIED

(with Brünnhilde).

Laughing thou wakest
 in gladness to me!
 Brünnhilde lives,
 Brünnhilde laughs!
 Hail, O day
 that shineth around us!
 Hail, O sun
 that lighteth our way!
 Hail, O light
 that hast risen from night!
 Hail, O world
 where Brünnhilde lives!
 She wakes, she lives,
 she greets me with laughter!
 Proudly streameth
 Brünnhilde's star!
 She is for ever,
 is for aye
 my wealth and world,
 my one and all!
 light of loving,
 laughing death!

(BRÜNNHILDE throws herself in SIEGFRIED'S arms.)

TWENTY-SIXTH PROGRAM

FRIDAY AFTERNOON, APRIL 7—2:15.

SATURDAY EVENING, APRIL 8—8:15

Soloist: **MRS. FANNIE BLOOMFIELD ZEISLER**

SYMPHONY No. 2, B Minor, **BORODIN**

ALLEGRO.
PRESTISSIMO.
ANDANTE.
ALLEGRO.

ENGLISH RHAPSODY, "Brigg Fair," **DELIUS**

INTERMISSION

CONCERTO FOR PIANOFORTE,
C Minor (Köchel 491), **MOZART**

ALLEGRO.
LARGHETTO.
ALLEGRETTO.

OVERTURE, "Leonore," No. 2, Opus 72, **BEETHOVEN**

***Symphony No. 2,
B Minor.***

Alexander Porphyriewitch Borodin.

Born Nov. 12, 1834, at St. Petersburg.
Died Feb. 28, 1887, at St. Petersburg.

The composer of this symphony belonged by training and conviction to the band of Russian composers which in the middle of the 19th century ranged itself on the side of national music, and which sought to eliminate from Russian art the foreign influences that for some time had threatened to undermine its growth. The New Russian School began with Cesar Cui, Mily Balakirew, Nicholas Rimsky Korsakow, Modeste Moussorgsky and Alexander Borodin. With the exception of Balakirew not one of these enthusiasts made music the main object of his life. Cui and Moussorgsky were military officers and Rimsky Korsakow joined the Naval Academy in 1856. Borodin was a scientist. He had become a student at the Academy of Medicine and Surgery in St. Petersburg before his 16th year; and although he took a medical degree, and had even, in 1856, been appointed surgeon at one of the military hospitals, he eventually gave up the practice of medicine to devote himself to experimental chemistry upon which he lectured in the Academy until his death in 1887.

The love of music had, with Borodin, kept pace with enthusiasm for science. His scientific training had begun when he was twelve years old, and at that time, too, Borodin took lessons on the violoncello and the flute. The following year he composed a concerto for flute and piano and various other pieces; but although the young composer's gifts received continuous, if somewhat desultory development, it was not until 1862 that his musical training was systematically undertaken by Mily Balakirew. "Our relations," wrote the latter to the Russian critic Stassow, "had important results for Borodin. He had, until this time, considered himself to be an amateur, and he did not put much faith in the importance of his compositions. I was the first to reproach him with this indifference, and he began to work enthusiastically upon his symphony in E flat."

Borodin spent five years upon this work, and that it reflected the success with which his studies had been pursued may well be believed; for in 1880 Liszt wrote to Borodin concerning the first symphony, "I am very remiss in telling you what you know better than I do, that the instrumentation of your renowned symphony in E flat is written by a master hand." The second symphony, in B minor, was the product of a later date and more matured experience. Begun in 1871 this work had been preceded by part of two operas, "La Fiancée du Czar" and "Prince Igor," a large number of songs, a portion of the last act of the ballet, "Mlada," and several maller

pieces. The first movement of the symphony was finished at the beginning of the winter of 1871, the remainder of the work being interrupted by "Prince Igor" and "Mlada."

Borodin would appear to have completed the entire work by 1876, and the Russian Musical Society had decided to perform it at one of their concerts that season. Upon the application of the Society for the score of the symphony Borodin discovered that the first movement and finale were nowhere to be found. At this critical moment he fell ill; but sitting up in bed he rescored the missing parts in pencil. The symphony received its first performance on February 2, 1877, in the Rittersaal, St. Petersburg, Naprawnik being the conductor. The success of the work was not, on this occasion, of dazzling brilliancy. In the summer of that year Borodin made a tour of various university towns of Germany and at the beginning of July he visited Liszt at Weimar. The illustrious pianist-composer had always taken a real and fervent interest in Russian music and he was particularly attracted by that of Borodin.

They played the symphonies arranged as duets for piano, and Liszt was full of enthusiasm for the second symphony. "It is perfectly logical in construction," he said to Borodin, "It is vain to say that there is nothing new under the sun; this is quite new. You would not find this, or this, in any other composer," the master pointed to a number of passages. "Yesterday a German came to call upon me and brought his third symphony. Showing him your work, I said 'We Germans are still a long way from this.'"

The admiration expressed by Liszt found echo in the enthusiasm evoked by Borodin's symphony in various continental cities, particularly in Belgium. "The ovations that have been paid me," wrote the composer to his wife, "surpass, according to what I am told in Brussels, anything which has happened before at the performance of a symphony."

Borodin completed the composition of a third symphony and had already made sketches for it. This work, however, was destined to remain a fragment;* for while attending a masked ball in St. Petersburg on February 14, 1887, the scientist-composer fell dead of a ruptured aneurism.

While the score of the second symphony contains no indication that the music was intended to portray a program it is, nevertheless, a fact that Borodin composed his symphony with certain pictures in his mind. "Borodin himself," wrote Stassow in 1883, "has often told me that in the *adagio* he intended to recall the songs of the old Slavonic *bayans* (troubadours); in the first movement the assembling of the old Russian princes, and in the finale, the banquets of the heroes, to the tones of the guzla and bamboo flute, amid the enthusiasm of the people.

*Two movements of this Symphony were later scored by Alexander Glazounow, who, with the help of the few sketches that existed, orchestrated the fragments from memory.

The instrumentation of the B minor symphony calls for an orchestra of three flutes and a piccolo, two oboes, an English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and a tuba, a harp, three kettledrums, triangle, tambourine, bass drum, cymbals and the usual stringed instruments.

The first movement (*Allegro*, B minor, 2-2 time) opens at once with a subject of vigorous, almost brutal, energy given out by the strings in unison, the bassoons and horns reinforcing every alternate measure. This theme is, so to speak, the motto of the whole first movement, and is heard in some form or other in every section of it. After ten measures of this subject have been presented another division (*Animato assai*) is announced by the woodwind. These two contrasted ideas alternate, and eventually lead into the second subject (*Poco Meno Mosso*, 3-2 time), the expressive melody being first brought forward in the violoncellos and later by the woodwind. The second subject is short; after sixteen measures have been presented the forceful first theme is heard again by the full orchestra and the Development section of the movement has begun. Later the time changes from 2-2 to 3-2 but the "motto" theme is still uppermost, although there is also associated with it a development of the first measure of the second subject. After a lengthy working out of this material a pedal point—notice here the inexorable rhythm of the drum—leads to the Recapitulation, *fortissimo*. The subjects are presented with certain modifications as to length and instrumentation but are otherwise easily recognizable. A coda (*Animato assai*) is built on the "motto" theme which, insistent on having the last word, finally brings the movement to a vigorous conclusion.

The second movement, a Scherzo (*Prestissimo*, F major, 1-1 time), has its subject preceded by a few introductory measures, in which the iterated notes of the first and second horn foreshadow the frolicsome spirit of the whole. The bustling principal theme is soon followed by a new idea presented in a syncopated unison by all the strings. This alternates with the first theme until the trio (*Allegretto*) is reached. Here the time changes to 6-4 and an artless melody appears in the oboe to be repeated by the clarinet, a triangle and harp striking in on each alternate half of every measure. The remainder of the trio is occupied with the working out of this material, following which the entire first part of the movement is repeated without change, a coda bringing the movement to a *pianissimo* conclusion.

The third movement (*Andante*, D flat major, 4-4 time), opens with four introductory measures in which a solo clarinet to the accompaniment of a harp calls the listener to attention. Immediately there is heard the plaintive melody in which a horn breathes forth the song of the old Slavonic troubadours. The first two measures of this theme are given important development in the course of the movement. Soon there is a tremolo in the strings (*Poco animato*) and a modification of the opening melody is heard in different woodwind instruments and the horns. Following this comes a change of mood (*Poco piu animato*, 3-4 time) and a new idea is presented in the strings with a curious chromatic progression in the bass which is afterwards re-echoed in different divisions of the harmony. After a climax has been reached the opening theme returns, given out by the strings, and the movement ends with the little solo for the clarinet with which it had begun.

The finale (*Allegro*, B major, 3-4 time) follows without pause. This movement is written in sonata form, its principal subject being preceded by an introduction seventeen measures long in which the rhythmical character is foreshadowed in the strings. The theme enters (*forte*) in the full orchestra, being written in 5-4 time, a time peculiar to many Russian folk-songs. This having been heard at some length the second subject, a less boisterous melody, is given out by the clarinet, followed by the flute and oboe, with a piquant accompaniment in the harp and strings.

The Development is devoted first to a working out of the principal theme

commencing (*Lento*) in the three trombones and tuba, this being followed by a lively presentation of it in the strings and woodwind. Succeeding this is a development of the second subject, first, in a vigorous fashion in all the strings, and later in the full orchestra. The Recapitulation is preceded by the same introductory material that had ushered in the opening portion of the movement.

***English Rhapsody:
"Brigg Fair."***

Frederick Delius.

Born at Bradford (England) in 1863.

Frederick Delius, born in England of German parents, cultivated a love for music at an early age. It was his aspiration as a child that in the fullness of time the artistic career should lie before him and that music should be his means of livelihood as well as the keenest pleasure of his life. But Delius' father was a merchant whose notions of a career were concerned with commerce and not at all with art. He refused to permit his son to follow music as a profession and when the young man was twenty years of age he went to Florida to take up the business of orange cultivation. In his remote and lonely plantation Delius studied nature as well as art. He matured the musical gifts which, in his youth, had been given practical development. After several years had been spent in Florida Delius determined to give up orange planting and betake himself to Germany, there to prepare for the final stage of the artistic life to which now he was fully determined to devote himself. He went to Leipzig and became a pupil of Carl Reinecke and Jadassohn. For some twenty years Delius has lived in France, for some time in Paris, then in its environs and since 1897 at Grez-sur Loing, where most of his most important works have been composed. The earliest performances of Delius' works were in Germany. Dr. Haym brought out his overture-fantasia "Over the hills and far away" at Elberfeld in 1897—this was a work which had been written four years previously. In England Delius gave a concert of his own compositions in St. James' Hall, London, May 30, 1899, a concert which included the overture mentioned above, a Legend for violin and orchestra (the violin part was played by John Dunn), two movements from an orchestral suite based upon incidental music to a drama "Folkeraadet," a selection from an opera, "Konga" and some songs. This opera was produced at Elberfeld in 1904, but it had been written in 1896-1897. Another opera "Romeo and Julia of the Village" was brought out at the Komische Oper, Berlin, Feb. 21, 1907, and in England by Thomas Beecham at Covent Garden, London, February 22, 1910.

Delius' works with which the orchestra is associated are as follows: A Legend, for violin and orchestra (1892); Concerto in

C minor for pianoforte (1897, and revised in 1906); *Norwegische Suite* for orchestra, based on incidental music to Heiberg's drama "Folkeraadet;" "The Dance of Life" tone poem (1898); "Paris" a Nocturne for orchestra (1899); "Appalachia," tone poem for orchestra and chorus (1903); "Sea Drift," for baritone solo and chorus with orchestra (1904); "Das Trunkene Lied Zarathustras" for baritone solo, chorus and orchestra; "A Mass of Life" for soli, chorus and orchestra (prod. 1908); "Brigg Fair," orchestral rhapsody (prod. 1908); "In A Summer Garden" (prod. 1908); "Dance Rhapsody" for orchestra (prod. 1909).

"Brigg Fair" was produced for the first time at a concert of the Liverpool (Eng.) Orchestral Society, Jan. 18, 1908. Granville Bantock was the conductor. The program also contained Havergal Brian's "English Suite," Strauss' "Till Eulenspiegel," Dvorak's fourth symphony ("From the New World"), and some excerpts from Wagner's works sung by Walter Hyde. The piece was repeated in London, March 31, at a concert of the New Symphony Orchestra conducted by Thomas Beecham. In America the first performance was given by the New York Symphony Orchestra, Walter Damrosch conducting it, Nov. 6, 1910.

It should be explained that the composition by Delius is not a musical delineation of scenes which might take place at an English fair; it is rather variations and a commentary upon a Lincolnshire folk-song which was discovered at Brigg by Mr. Percy Grainger, an Australian pianist who has made a phonographic collection of English folk songs. The meaning of the music will be discovered from a perusal of the text of the folk song which is printed on a fly leaf of the score as follows:

It was on the fift' of August,
The weather fine and fair,
Unto Brigg Fair I did repair
For love I was inclined.

I rose up with the lark in the morning
With my heart so full of glee,
Of thinking there to meet my dear
Long time I wished to see.

I looked over my left shoulder
To see whom I could see,
And there I spied my own true love
Come tripping down to me.

I took hold of her lily-white hand,
And merrily was her heart,
And now we're met together,
I hope we n'er shall part.

For it's meeting is a pleasure
And parting is a grief,
But an unconstant lover
Is worse than a thief.

The green leaves they shall wither
 And the branches they shall die
 If ever I prove false to her,
 To the girl that loves me.

The Rhapsody, which is dedicated to Percy Grainger, is scored for three flutes, two oboes, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, six horns, three trumpets, three trombones, tuba, three kettledrums, bass drum, triangle, three tubular bells in B flat, C and D, harp and strings.

An introduction nineteen measures long (*Slow-Pastoral*, F major, 4-4 time) is based on a bird-like passage with which it opens in the flute. The principal theme (with easy movement, 3-8 time) is the folk song given out by the oboe (*pizzicato* chords in the strings and sustained harmony in the wood-wind). After this has been developed a new section is brought forward (*Slow and very quietly*) in which, after a phrase for the flute, the violins sing an expressive theme for the first violins (muted), a wavy accompaniment being set against it in the wood winds. The time changes to 3-4 and the clarinet, accompanied by other wood-wind instruments and horns, plays a melody which leads into a resumption of the folk song (wood wind) in augmentation. A climax is attained, followed by a tranquil diminuendo. A new section is introduced (*Slow, with solemnity*) in which a trumpet and two trombones chant a melody of funereal character, a bell sounding on the last half of each measure. The full orchestra takes up the subject, and another section follows (*Gaily, più vivo*, 3-8 time) in which a return is made to the folk song, which is worked over. In the closing division of the piece (*Maestoso, very broadly*) there is a fortissimo subject in which the three bells play an important part; but the music gradually becomes slower and softer, and the Rhapsody comes to an end with the theme of the folk-song, sung by the oboe "very quietly", this finally dying away in a whisper of the strings.

Concerto, for Pianoforte. C Minor (Köchel 491).

Wolfgang Amadeus Mozart.

Born Jan. 27, 1756, at Salzburg.
 Died Dec. 5, 1791, at Vienna.

Mozart wrote this concerto March 24, 1786, at Vienna, the work having been immediately preceded by a duet and an air for a private performance of "Idomeneo" and having been followed by the composition of "Le Nozze di Figaro." Mozart had already written his A major concerto for piano March 2. The manuscript score, a volume of 74 pages, is now in the library of the Royal College of Music, London. The orchestral portion of the score calls for the following instruments: flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums and strings.

I. (*Allegro*, C minor, 3-4 time). The orchestra announces the principal theme, the strings and bassoons presenting it in octaves. Forty-four measures later a subsidiary idea—like the principal, in C minor—is played as a duet by the flute and bassoon. There is a burst of sound from the full orchestra, the opening subject material being given out by the violas, violoncellos and double-basses. The piano enters eighteen measures before the appearance of the principal theme in the solo exposition, the opening phrase of which is set forth by the orchestra. A transitional passage leads to the second theme, played by the piano accompanied by the strings. The woodwind take it up, and passage work follows in the solo instrument, this being succeeded by a tutti, the melody of which—heard in the wood-wind—is adopted and repeated with ornamentation by the piano. Development of the principal theme begins in the flute (broken chord figure in the piano) and there is passage work for the solo instrument. Another tutti, followed by development of the first theme with passages in the piano. The Recapitulation presents the opening subject in the orchestra as before, the piano entering at the sixth measure. The second theme—now in C minor—is again given to the piano, and repeated by the wood-wind. Over passage work there are suggestions of the first subject in the wood-wind, and the subsidiary idea of the first exposition returns. A tutti based on the opening subject of the movement leads to a cadenza for the piano, following which there is a coda with broken chord passages for the solo instrument, and suggestions of the principal theme in the orchestra.

II. (*Larghetto*, E flat major, 2-2 time). The principal subject is stated, without introduction, by the piano. At the fifth measure it is repeated by the orchestra, the strings and wind presenting the melody alternately. The piano continues the theme. An episode now appears in C minor in the oboes and bassoon, the piano repeating the first phrase of it with ornamentation. The first subject returns in the piano. A second episode is put forward by the clarinets and bassoons, the solo instrument repeating it. There is a further return of the opening theme in the solo part, and a coda brings the movement to a conclusion.

III. (*Allegretto*, C minor, 2-2 time). This section of the concerto is in reality a theme and variations. The theme, in two sections, is announced by the orchestra.

Var. 1. The piano varies the subject, for the most part in eighth notes. Var. 2. The wood-wind present the theme first and the piano continues it in running passages in 16th notes. The second part of the theme is then similarly treated. Var. 3. The piano plays the subject with a triplet accompaniment in the left hand. The orchestra repeats this together with the piano, the latter instrument having a running figure in 16th notes in the left hand. The second section of the theme is treated in the same fashion. Var. 4. The key changes to A flat major, and the wood-

wind set forth a variation of the subject, the solo instrument repeating it. Var. 5. Opens in the piano in C minor, the solo instrument having practically all the interest to itself. Var. 6. C major. The oboe and bassoon, later the flute, set forth the opening sentence of the variation, the piano then taking it up. The second section is similarly treated. Var. 7. The tonality returns to C minor. The measures of the theme are alternately presented by the strings and wood-wind, the piano playing scale passages with the latter instruments. At the conclusion of the variation a cadenza for the piano is introduced. Finale. The time changes to 6-8, and the piano plays twenty measures unaccompanied, its material being based upon the theme. Upon this vivacious subject the remainder of the movement is constructed.

**Overture "Leonore No. 2,"
Opus 72.**

Ludwig van Beethoven.

Born Dec. 16, 1770, at Bonn.
Died Mar. 26, 1829, at Vienna.

It was this overture which was performed at the production of "Fidelio" on the night of November 20, 1805, and on the two following evenings. The chronological sequence of the three Leonore overtures, and the "Fidelio" overture is as follows:* I. Leonore, No. 2, in C, written in 1805 for the first production of the opera; II. Leonore No. 3, in C, written for a revival of the opera in 1806; III. Leonore No. 1, in C, written for a projected performance of "Fidelio" at Prague in 1807 which, however, never took place. IV. "Fidelio," in E, written for the final revision in 1814.

Beethoven's opera "Fidelio" was, in its original form, composed in 1805. The story of the work was adapted from the French of Jean Nicolas Bouilly, who wrote it as an "historical fact" under the title of "Leonore, ou l'amour conjugal." This piece was first taken in hand by Pierre Gaveaux† who converted it into an opera which came to its first representation on February 19, 1798, at the Opéra-Comique in Paris. The opera was printed and published by Simon Gaveaux, the composer's brother, an undertaking probably warranted by the success of the piece which, according to the *Journal de Paris* was "complete and universal." It is certain that this success was noised abroad, and that it induced another composer—Ferdinando Paer—to look with a favorable eye on the libretto.

*It was Beethoven's wish to have produced his opera under the title of "Leonore," but the management of the Theater an der Wien, as well as many of the composer's friends, urged him to call his work "Fidelio" and thus distinguish it from the operas of Gaveaux and Paer which had been produced with the name "Leonore." The opera was, however, published in 1810 as "Leonore."

†Pierre Gaveaux (1761-1825) was a singer as well as a composer. He had been taught by Franz Beck at Bordeaux, and in his twenty-eighth year had gone to Paris where, in the Feydeaux Theatre he sang for many years. Gaveaux wrote over thirty operas. Toward the latter part of his life he became insane and he died, in 1825, in a madhouse near Paris.

Paer was an Italian, but from 1801 till 1806 he was Capellmeister at Dresden, for the opera of which city he composed "Leonora, ossia l'amor conjugal." This came to its production on October 3, 1804. Yet another setting preceded or was contemporaneous with Beethoven's. In 1805 Simon Mayr (the teacher of Donizetti) brought out his "Leonore" at Padua. Beethoven's opera appeared the same year, the text having been arranged by Joseph Sonnleithner, an accomplished music lover connected with the court theatre at Vienna. The text had been given to Beethoven in 1804, and the composer labored industriously at the score the following summer during his sojourn at Hetzendorf. Upon his return to Vienna the opera was so far advanced that rehearsals were begun, and the production was arranged for the month of November. When the day drew near the music lovers of Vienna had their thoughts occupied with matters more engrossing than even the prospect of hearing one of the greatest masterpieces of their illustrious townsman. Sinister rumors concerning the inexorable progress of Napoleon's armies had reached the city early in October. On the 17th of that month Ulm was in the hands of the French soldiers and General Mack had surrendered with 20,000 men. It was known that Napoleon was pushing on to Vienna. The inhabitants of the Austrian capital who were able to depart did not wait for further developments. There was a precipitate exodus of nobles, merchants, and the better class of residents. Meanwhile the French army swept on, and by the 10th of November had occupied the villages around the city to the west. On the 13th the vanguard of Napoleon's legions—15,000 men—marched into the town with banners flying and to the triumphal music of their bands.

In the midst of this excitement—on November 20, 1805—Beethoven's "Fidelio" came to its production in the Theatre an der Wien. All had fled whose understanding of any sympathy with Beethoven's genius would have assured the success of the work, and the theatre—if we are to believe a reporter for the *Zeitung für die elegante Welt*—was far from being filled, many of those present having been officers of Napoleon's army. The success of the opera was small and only two other performances followed the first one. At the second of these—and the Leonore Overture No. 2 was once more played at this—the interpretation of "Fidelio" was heard by Dr. Henry Reeve, an English physician, who left an account of his impressions. In repeating this account it must be stated that Dr. Reeve was not a musician by education, and that his understanding of what he heard was probably not at all comprehensive.

"Beethoven," said Dr. Reeve, "presided at the pianoforte and directed the performance himself. He is a small, dark, young looking man, wears spectacles, and is like Mr. Koenig.* This is the first opera he ever composed, and it was much applauded; a copy of complimentary verses was showered down from the upper gallery

*Koenig was the inventor of a printing machine

at the end of the piece.* . . . The story and plan of the piece are a miserable mixture of low manners and romantic situations; the airs, duets and choruses equal to any praise. The several overtures, for there is an overture to each act,† appear to be too artificially composed to be generally pleasing, especially on first being heard. Intricacy is the character of Beethoven's music, and it requires a well practiced ear or a frequent repetition of the same piece to understand and distinguish its beauties."

The overture "Leonore No. 2" was but seldom performed. In addition to the three productions in the Theater an der Wien it was interpreted at a concert or two outside. One of these performances—it was given in the Augarten—was received by the *Freimuthigen* in the following astonishing manner:

"The overture to 'Fidelio' was recently played in the Augarten, and all impartial hearers, musicians and amateurs were agreed that any music so unconnected, harsh, confused and discordant had never before been written. The most grotesque modulations, in truly ghastly harmony, follow one another through the piece; and the few trivial ideas that there are, which, however, are carefully guarded from anything like nobility—as, for instance, a posthorn solo, doubtless referring to the arrival of the governor—complete the disagreeable and deafening impression."

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums and strings.

The main movement is preceded by a lengthy Introduction (*Adagio* C major, 3-4 time). After nine measures of this the tenth ushers in the opening phrase of the air "In des Lebens Frühlingstagen" sung by Florestan in the second act of the opera, here played by clarinets, bassoons and two horns.

The *Allegro* (C major, 2-2 time) opens with the principal subject announced *pp* by the violoncellos, a sustained C being held by the horns and the same note muttered by the violas. A gradual crescendo brings a climax with this same subject *ff* in the full orchestra. The second theme appears in E major in the 'cellos an arpeggio-figure sounding above it in the first violins. This theme is based on Florestan's air previously heard in the Introduction. The Development, mainly based on the material of the principal theme, brings in at the close a unison passage in all the strings which leads into a chord of E flat, upon which a trumpet call is heard as of from afar. There follows a reminiscence of the principal subject of the movement, and the trumpet call is heard once more. After fourteen measures of modulation Florestan's air appears once again, *Adagio*, in the woodwind and in C major. Note here the important part for the drum. The violins then bring forward the *Allegro* tempo again in a passage beginning *pianissimo*, but growing in power as the other strings and the woodwind join in, and finally to culminate in a great climax upon which (*Presto*) the material of the principal subject is heard for the last time in the form of a coda.

*These verses were written by Beethoven's friend Stephan von Breuning, who had them printed, and, in honor of the composer of "Fidelio", distributed among the audience in the theatre.

†It is impossible to understand the meaning of this statement which is so explicitly set forth. There are no entr'actes in "Fidelio" as it now stands; nor were there any—so far as authentic history informs us—in the three act form in which the opera was first produced.

TWENTY-SEVENTH PROGRAM

FRIDAY AFTERNOON, APRIL 14—2:15

SATURDAY EVENING, APRIL 15—8:15

Soloist: MR. HANS LETZ

OVERTURE, "In Spring Time," Opus 36, . . . GOLDMARK

VARIATIONS AND FUGUE on a Theme

by J. A. Hiller, Opus 100, REGER

INTERMISSION

CONCERTO FOR VIOLIN,

No. 2, D Minor, Opus 11, JOACHIM

(In the Hungarian style.)

FIRST MOVEMENT—ALLEGRO UN POCO MAESTOSO.

OVERTURE, "Academic Festival," Opus 80, . . . BRAHMS

**Overture, "In Spring Time,"
Opus 36.**

Carl Goldmark.

Born May 18, 1830, at Keszthely.

This overture was produced by Goldmark at a Philharmonic concert, Vienna, December 1, 1889. It had been preceded by two other concert overtures—"Sakuntala" and "Penthesilea"—and has been followed by three more—"Prometheus Bound," "Sappho" and "In Italy."

"In Spring Time" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, kettledrums and strings.

There is no Introduction. The principal theme begins in the second measure (*Allegro*, A major, 3-4 time) with a fiery subject delivered by the first violins over a pulsating accompaniment in the other strings. This is worked over with much modulation and eventually leads into the quieter second theme put forward by the strings. After sixteen measures of this, another section of the subject appears in the first violins, over which is heard little bird-like interjections in the woodwind. There is a third division made up for the most part of a triplet figure in the first violins (*pizzicato* in the other strings) alternating with an imitative passage in the woodwind. The Development works out a portion of the second theme, and the brilliant opening of the first. The Recapitulation brings back the principal subject in the full orchestra, the second appearing, as before, in the strings. The bird-like twitterings come back in the woodwind, and the subject is given further development. The Coda is long and elaborate. The principal theme appears *fortissimo*. This is followed by a change of time and movement (*Vivace non troppo*, A major, 6-8 time), a new idea being set forth in canonic imitation by the violins and basses, reinforced by the woodwind. Episodical matter is heard, the bird-like passages are reintroduced, after which a final section (*Allegro assai*) brings the overture to a brilliant conclusion.

***Variations and Fugue on a
Theme by J. A. Hiller,
Opus 100.***

Max Reger.

Born March 19, 1875, at Brand (Bavaria).

Max Reger, a composer of extraordinary industry, has made comparatively few contributions to the literature of symphonic music. His purely orchestral works and those instrumental pieces in which the orchestra takes a prominent part are as follows: *Sinfonietta*, opus 90; *Serenade in G major*, opus 95; *Variations and Fugue on a Merry Theme by J. A. Hiller*, opus 100; *Symphonic Prologue to a Tragedy*, opus 108; *Violin concerto, A major*, opus 101; *two Romances for Violin and orchestra*, opus 50; *Concerto for piano*.

Reger received his first instruction from his father who was a school teacher. A year after the future composer was born his family moved from Brand to Weiden where the boy was instructed in piano-playing by Lindner, the organist of the town church. It was not Reger's intention to take up music as a profession. The career which had been mapped out for him was that which his father had followed; and, in order to take up the profession of teaching the young man passed his first examinations and obtained a diploma from the Royal Training School for Teachers at Amberg. It happened, however, that the year before Reger had taken his examinations — in 1888 — he had visited Bayreuth, where he not only heard Wagner's dramatic works but where he heard an orchestra for the first time. This experience fired the musical ambitions of the young student and he began to write much music. In 1889 he came under the observation of Dr. Hugo Riemann, who advised him to give up the projected career of teaching and to follow the profession of art. Reger took this advice, and he became a pupil of Riemann, who was then teaching in the *Sonderhausen Conservatory*, and who gave his protegee lessons in musical theory, organ and piano playing. When Riemann moved to *Wiesbaden* Reger followed him there, and eventually became a teacher of the piano and organ in the conservatory. After recovery from a severe illness in 1898 he went back to Weiden, his native place, and there produced numerous compositions. In 1901 Reger proceeded to Munich and joined the faculty of the *Königliche Akademie* there as teacher of counterpoint. Six years later he was called to Leipzig as director of music at the University and teacher of composition at the conservatory, but he relinquished his position at the University at the end of 1908.

Reger completed his *Variations and Fugue* in 1907, and the work was brought to its first performance at a Gürzenich concert, Cologne, October 15, 1907. Upon this occasion Fritz Steinbach, to

whom the composition is dedicated, was the conductor. The first production in America took place December 20, 1907 at Philadelphia, by the Philadelphia Orchestra.

The composer of the "Variations and Fugue upon a Theme of J. A. Hiller" does not make, upon the score, any reference to the work by Hiller from which he drew the theme. Mr. Hale, the annotator of the Boston Symphony Orchestra programs made a search of Hiller's works—when the Variations were given at Boston, Feb. 14, 1908—for the melody which Reger employed. He discovered it in an operetta, "Der Aerndtekrantz" ("The Harvest Wreath") published in 1772 at Leipzig. The work is in three acts and it is in the second act that the theme occurs as the melody of an air sung by Lieschen. The key, E major, and the time, 2-2, are the same as in Reger's piece.

The text of the song is as follows:

Gehe, guter Peter, gehe!
 Ich verstehe
 Wie man dich zurücke kriegt.
 Nur ein Wörtchen, nur ein Blick,
 Und er ist vergnügt,
 Und er kommt zurück.

Will er ja die Stirn in Falten
 Noch erhalten;
 Einen Kuss versprech ich dann.
 Freundlich opitzt er Mund und Ohr,
 Und er lacht mich an
 Und er liebt wie vor.

Mr. Hale's translation of the German text is subjoined:

Go, good Peter! I know how you are to be won back.
 Just a word, just a look; he is happy, he returns.
 If he persists in scowling, I promise him a kiss.
 Then he puckers his lips and pricks up his ear, and
 he smiles on me and he loves me as before.

Reger's composition is scored for two flutes, two oboes, two clarinets, two bassoons, double bassoon, four horns, two trumpets, three trombones, tuba, three kettledrums, harp and strings.

The Theme (*Andante grazioso*, E major, 2-2 time) is given for the most part to the woodwind, the actual melody beginning in the clarinet, and being continued in the third measure, by the oboe—the two instruments alternating.

Var. I. (*Piu Andante*, E major, 2-2 time). The variation is made up principally of an eighth note figure, snatches of the theme being heard in various woodwind instruments.

Var. II. (*Allegretto con grazia (non troppo allegro)*, A major, 3-4 time). There is a rocking figure in the violoncellos over which a new idea is put forward by the oboes and clarinets. Twenty-

three measures later the theme proper is heard *pp* in the violins. This and the subject which opened the variations are worked over at considerable length, and the variation ends *Largo*.

Var. III. (*Vivace*, F sharp minor, 2-4 time). The strings open the variation with a vivacious figure, which is taken up by the woodwind, and which alternates between the two divisions of the orchestra. Soon the theme is heard in the trumpet and trombone, following which the opening measures of the variation are developed together with the second phrase of the theme. There are twelve measures of *Largo* at the end.

Var. IV. (*Poco vivace (non troppo allegro)* F major, 2-2 time). The theme is given out in diminution by the violoncellos, double basses and bassoons, a marked figure—first in the horns—being set against it. Much use is made, especially in the basses, of portions of the theme, and there are canonic treatments.

Var. V. (*Andante Sostenuto*, A major, 3-1—2-4 time). The strings, some of which are muted and some unmuted, open the variation with a phrase, practically in 5-4 time. After a short interruption by the woodwind the strings resume their melody, which is not concerned with the theme. The time changes to 6-8 and the tempo to *Quasi più andante*; at this point the basses bring forward the theme, over which expressive melodic material is heard in the violins. The former material returns and the variation ends *ppp*.

Var. VI. (*Tempo di Minuetto*, G major, 3-4 time). The theme is repeated with its measures in triple and not, as originally stated at the beginning of the work, in duple time. The trio of the minuet appears in E minor (*Meno mosso*) its material also based upon the theme, and the first section (*Tempo primo*) returns in G major and ends quietly.

Var. VII. (*Presto, ma non troppo presto*, F sharp minor, 6-8 time). The variation has the character of a tarantelle. The opening portion is not concerned with the theme, but this soon arrives in the woodwind, and snatches of it are heard, not only in various woodwind instruments, but in the trumpets. The movement ends *ppp*.

Var. VIII. (*Andante con moto*, F sharp major, 3-4 time). This section, shorter than the foregoing variations, is not closely related to the theme. It opens with a subject in the violins, which had been suggested in the previous variation.

Var. IX. (*Allegro con spirito*, F major, 2-2 time). The horns call out the opening notes of the theme, which is continued by the woodwind. Over this the strings play a triplet figure. The rhythm of the concluding portion of the theme is heard and eventually the development of it is interrupted by a new section (*Poco meno mosso*, 6-4 time) in which a subject of expressive character is given out by the clarinet and horn, and continued by the strings. The orig-

inal tempo is resumed, with the first phrase of the theme played *pizzicato* by the strings.

Var. X. (*Allegro appassionato*, B minor, 3-4 time). A vigorous figure in the violins forms the basis upon which much of the variation is constructed. Suggestions of the theme are heard—as, for instance, in the horns—with a triplet figure playing around them.

Var. XI. (*Andante con moto*, E major, 4-4 time). The variation opens with a descending passage in the flute and clarinet, tranquil in character. The first violins take it up. Suggestions of the theme occur in the basses, over which there are passages for a solo violin. The theme is further suggested by the woodwind, chromatically harmonized, and the opening phrase of the variation is developed. Occasionally the theme is more obviously set forth. The close of the variation leads into the fugue which closes the work.

Fugue. (*Allegro moderato*, E major, 4-4 time). The subject, announced *pianissimo* by the first violins, is not related to the theme of the variations. The second violins follow the first seven measures later, and the violas and violoncellos (in unison) come last with the subject. The subject is heard in the oboes and later in the second violins and violas in unison and *fortissimo*, imitated in an inverted form by the flutes and oboes. There are suggestions of material in former variations, and the violoncellos bring forward the subject of the fugue, the material being now extensively worked out. *Meno mosso*. The second subject of the fugue is given out by the oboes, accompanied by other woodwind instruments, and this is taken up by the second violins and later by the violoncellos and double basses. There is a *crescendo* leading to a climax upon which the first subject of the fugue is given to the lower strings and woodwind *ff* with the second subject in the horns. The latter instruments eventually call out the first subject *ff*. There is a *ritardando* leading to a great climax upon which, over an organ point on B, (*Quasi Largo*) the trombones play, in diminution, the theme upon which the variations were constructed while the strings give out the subject of the fugue.

**Concerto for Violin,
No. 2, D Minor, Opus 11,
First movement.
(In the Hungarian Style.)**

Joseph Joachim.

Born June 28, 1831, at Kittsee (Hungary).
Died Aug. 13, 1907, at Berlin.

The fame of Joachim, the composer, has been much overshadowed by the fame of Joachim, the violinist. Nevertheless, he contributed to the literature of the higher forms of composition a more

numerous and, at the same time, a more weighty list of works than has any other violinist who has cultivated other branches of art than that concerned solely with the interpretation of other composer's works. Yet the catalogue of Joachim's compositions is not a lengthy one. The following is a list of the violinist's works: Opus 1: Andante and Allegro Scherzoso for violin and orchestra; Opus 2: Three pieces (Romance, "Fantasiestück," "Frühlingsfantasie") for violin and piano; Opus 3: Concerto in G minor (in one movement) for violin and orchestra; Opus 4: Overture to "Hamlet"; Opus 5: Three pieces ("Lindenrauschen," "Abendglocken," Ballade) for violin and piano; Opus 6: Overture to Schiller's "Demetrius"; Opus 7: Overture to "Henry IV"; Opus 8: Overture to a play by Gozzi; Opus 9: Hebrew Melodies (after Byron) for viola and piano (An orchestral arrangement of the first of this set of three pieces is the work of A. Blass); Opus 10: Variations on an original theme for viola and piano; Opus 11: Concerto in Hungarian style for violin and orchestra; Opus 12: Notturmo in A, for violin and small orchestra; Opus 13: Overture in memory of Kleist; Scena "Marfa" from Schiller's unfinished drama "Demetrius" for contralto and orchestra. There are also two Marches in C and D major respectively; Romance for violin and piano; Concerto for violin in G major; Songs: "Ich hab im Traum geweinet" and "Rain, Rain and Sun" (written for an album of settings of Tennyson's poems) and cadenzas for the violin concertos of Beethoven and Brahms.

Joachim was born in Hungary but was German by descent. He made his debut as a violinist at Budapest in the Adelscasino, March 17, 1839, but he had already begun to play the violin at the age of 5. Stanislaus Serwaczynski, the concertmeister of the Opera at Budapest, was the boy's first teacher; later he was given into the care of Boehme, who was teaching in Vienna. In 1843 Joachim went to Leipzig and, as a boy of 12, played before Mendelssohn, who was astonished at the precocious genius of the lad. At Joachim's Leipzig debut—it was at a concert given by Mme. Viardot, in August, 1843—Mendelssohn played the accompaniment to the young violinist's solo, and he put him on the programme of a Gewandhaus concert given the following November, and recommended him to the attention of the directors of the Philharmonic Society in London, where, on May 27, 1844, he played at the fifth concert of the season and laid the foundation of a popularity with the British public which remained undiminished for more than sixty years. In the meantime Joachim made Leipzig his headquarters and he pursued his musical studies under the supervision of Mendelssohn, David and Hauptmann. In 1849 he accepted the position of leader of the orchestra of the Grand Duke of Saxe-Weimar, but the radical tendencies of the Weimar school were repugnant to the artistic ideas of one who had been brought up under the influence

of Mendelssohn and Schumann, and Joachim took up, in 1854, the position of concertmeister (in 1859, director) of the orchestra of the King of Hanover, in whose service he remained until 1866. In 1868 the violinist took up his residence in Berlin as director of the Hochschule, then newly established. His career, after that time, was associated with the performance of solo and chamber music and with teaching.

The concerto for violin in the Hungarian style was written by Joachim in 1858 during his residence at Hanover. After he had performed it May 2, 1859, at a concert of the Philharmonic Society, in London, Joachim decided to reconstruct the work. He retained the themes of the concerto, but subjected them to an entirely different treatment, both in regard to the solo part and to the scoring of the accompaniments for orchestra. In this remodeled form Joachim produced his concerto for the first time at the Dusseldorf Festival in 1860, and shortly after brought it to publication in score and parts.

The work contains three movements, the first—*Allegro un poco maestoso*, being in D minor; the second—*Romance*—being in G major, and the third—*Finale alla Zingara*—being in D major. Only the first movement is played on this occasion.

Concerning the character of the concerto Andreas Moser ("Joseph Joachim," 1898) wrote: "It is the mature outcome of Joachim's intimate knowledge of the national music of his native country. In his childhood scarcely a day passed in which he did not hear the intoxicating strains of gypsy music, and the repeated visits which he paid to his home only tended to strengthen his love for the characteristic melodies, harmonies and rhythm of the Magyar folk songs and dances."

The concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums and strings.

Allegro un poco maestoso, D minor, 4-4 time.

There is no introduction. The principal theme begins, in the orchestral instruments, with a plaintive subject given out by the violoncellos, which is continued by the first and second violins in unison. The second theme—in F major—is announced by the clarinets and bassoons, the strings lightly accompanying them. The oboe brings forward a second section of which considerable use is made later, the violins taking it up in a triplet version. The solo violin enters, but not at first with the principal subject. After passage work in double notes this first theme is set forth upon the fourth string by the solo instrument, the second section of the second subject being also heard with it. There is passage work for the solo instrument, following which the second subject is suggested by the violoncellos and horn while the violin performs an embroidery of running sixteenth notes around it. The solo now brings forward the second subject in its original form and in double notes. The

second section is now set forth by the violin solo and by the oboe alternately. Passage work leads to a tutti in which the closing cadence—peculiar to Hungarian music—of the principal theme plays a prominent role, and in which there is some development of the second theme in the bassoon (*pizzicato* in the first violins). Over this development the solo instrument re-enters. There is passage work for the violin and working out of the principal subject in the orchestra. The Recapitulation brings forward the principal theme in the solo violin, on the G string as before. There is passage work in octaves for the violin. The second subject is, as in a former portion of the movement, suggested by the violoncellos and horn before it is actually presented—now in D major—by the solo instrument. Passage work follows, succeeded by a tutti which, in its turn, leads to a cadenza for the violin. The cadenza is partially accompanied. A coda concludes the movement.

**Academic Festival Overture,
Opus 80.**

Johannes Brahms.

Born May 7, 1833, at Hamburg.
Died April 3, 1897, at Vienna.

It is not surprising that a composer so distinguished for erudition as Johannes Brahms should have been honored by degrees bestowed upon him by universities. Twice in his career was Brahms so honored. In 1877 the University of Cambridge (England) conferred upon him the degree of Doctor of Music, *honoris causa*, at the same time bestowing a similar distinction upon Joseph Joachim, his friend. It was a regulation of the university that such a degree should be conferred upon its recipient in person, and that a new composition should be performed as the *thesis* of its writer. Brahms did not, however, take kindly to the project of a journey to England nor to the inevitable ceremonies which his installation would entail upon him; nor did he propose to pay for his proffered honor

with a new work. The German master wrote to the Cambridge authorities that he would be willing to receive the degree if it was conferred *in absentia*, and that so far as a new work was concerned he regretted that he was too busy to write one.* Brahms offered as his thesis the C minor symphony, which had been produced at Carlsruhe the previous year, and this arrangement was finally accepted.

Two years later the University of Breslau followed the example of its sister institution in Great Britain by offering to Brahms the degree of Doctor of Philosophy. On this occasion Brahms not only accepted the distinction, but as a token of his appreciation of it composed, in 1880, the "Academic Festival" overture. This work, as well as another new composition, the "Tragic" overture, was produced at Breslau, January 4, 1881, in the presence of the august functionaries of the university, Brahms himself conducting. In April, 1881, the Academic overture was brought out in England by August Manns at one of the Crystal Palace concerts, and Theodore Thomas played it in Boston a few months later. It has been performed in ten concerts of the Theodore Thomas Orchestra—for the first time in the second season (1892-1893).

The Academic Festival overture is in reality a fantasia on student songs. Brahms was fond of these pieces, and on occasions when they were sung at social festivities he would join in lustily and with much enthusiasm. The instrumentation of the overture is as follows: two flutes, piccolo, two oboes, two clarinets, two bassoons and double bassoon, four horns, three trumpets, three trombones and tuba, three kettledrums, bass drum, cymbals, triangle and strings.

The work begins (*Allegro*, C minor, 2-2 time) without any introduction, with the announcement of its principal theme *pp* in the first violins. Then follows a more tranquil section, the violas bringing forward the melody of it, the opening material being then resumed. After an episode in E minor the student song "Wir hatten gebauet ein stattliches Haus" ("We had Built a Stately House") makes its appearance in the three trumpets (C major). At the conclusion of this melody the full orchestra presents *ff* another section, the material of which is partly suggested by the principal theme of the overture. The key changes to E major, and the second violins ('cellos *pizzicato*) sing the second of the student melodies—"Der Landesvater" ("The Father of his Country"). The Development section does not begin at once with a working out of previous material, but in the two bassoons with a third student melody, "Was Kommt dort von der Hoh," this being a freshman song. This having been stated there ensues an elaborate development of the material in the first portion of the overture. The Recapitulation is somewhat irregular in its construction, the principal theme being omitted.

*See the "Life of Brahms," by J. Lawrence Erb, 1905.

or at least being only suggested. The remaining material is, however, a more or less complete restatement of that which went before, and the overture is brought to a stirring conclusion with the fourth song, "Gaudeamus Igitur" (*Maestoso*, C major, 3-4 time) shouted forth by all the wind with rushing scale passages against it in the higher strings.

TWENTY-EIGHTH PROGRAM

FRIDAY AFTERNOON, APRIL 21—2:15.

SATURDAY EVENING, APRIL 22—8:15.

OVERTURE to "*Euryanthe*," WEBER

SYMPHONY No. 4, *B. Flat*, *Opus 60*, . . . BEETHOVEN

ADAGIO—ALLEGRO VIVACE.

ADAGIO.

ALLEGRO VIVACE.

ALLEGRO MA NON TROPPO.

INTERMISSION

TONE-POEM, "*En Saga*" SIBELIUS

SCHERZO, "*L'Apprenti Sorcier*," DUKAS

SUITE, "*The Wand of Youth*," No. 2, *Opus 1b*. . . ELGAR

MARCH. THE LITTLE BELLS. MOTHS AND BUTTERFLIES.

FOUNTAIN DANCE. THE TAME BEAR. THE WILD BEARS.

FESTIVAL MARCH, STOCK

Overture to "Euryanthe."

Carl Maria von Weber.

Born Dec. 18, 1786, at Eutin.
Died June 5, 1826, at London.

The composition of "Euryanthe" was the outcome of a commission given to Weber in 1821 to write a new opera for the Kärthnerthor Theatre in Vienna. At this time Weber was living in Dresden, and in this city there dwelt also a certain Helmina von Chezy who dabbled in poetry and dramatic composition. It is possible that the eccentricities of this authoress went some way to win for her the notoriety that could not have been achieved by bad poetry alone. She had written the text of "Rosamunde" for Schubert; and not even the failure of the work deterred Weber from associating himself with Frau von Chezy in the composition of the opera "Euryanthe." The story was by no means the invention of this authoress. The original version of the tale is to be found in the "Roman de la Violette" by the 13th century writer, Gilbert de Montreuil. But the legend had been used by others. It forms the central incident of one of the stories of Boccaccio's "Decameron" (Second Day, Ninth Tale) and Shakespeare employed it in "Cymbeline." In 1804 a collection of mediæval poems, edited by Schlegel, appeared at Leipzig, and for this work Frau von Chezy translated a version of the French tale, "Histoire de Gerard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie". In her version the poetess entitled it "Die Geschichte der tugend-samen Euryanthe von Savoyen". It was this work that went to the plot and story of Weber's opera.

The text of the first act was completed December 15, 1821, and Weber at once set to work to compose the music. Much of the opera was written at Hosterwitz, and, with the exception of the overture, "Euryanthe" came to its completion August 29, 1823. In September Weber departed for Vienna in order to superintend the preparations for the production of his work, and the overture was written in that city in the three days, October 16-19, 1823. The production took place at the Kärthnerthor Theatre, October 25. Weber conducted. Just before the commencement of the performance Frau von Chezy appeared in the aisle of the theatre and, hav-

ing forgotten her ticket, ran excitedly from seat to seat screaming, "Make way there, make way there, I say! I tell you I am the poetess!" Much amusement was caused by this grotesque situation, and particularly by the lady's dishevelled appearance. But suddenly the laughter ceased—Weber had appeared in the orchestra. There was great applause. "My reception when I came out," he wrote to his wife, "was the most enthusiastic and brilliant that could be imagined." The audience would have liked to have encored the overture; but Weber was afraid that the performance would become too protracted, and he therefore proceeded at once to the opening scene of the work. We have it on the authority of Max von Weber, the son and biographer of the composer, that the playing of the overture was by no means worthy of the music; that the ensemble was faulty, and that the violins often played incorrectly.

While there was much enthusiasm after the close of the performance the triumph of "Euryanthe" was not at all pronounced. Weber conducted two or three performances with success; but after he left Vienna the attendance at the theatre fell off in marked degree, and in order to give more coherence to the story, and to make the work less protracted a compression was undertaken by Conradin Kreutzer. But Frau von Chezy had settled the fate of "Euryanthe" even before it had been produced. After some twenty performances had been given the opera was withdrawn, and Vienna knew it no more. A revival was brought about in February 1903, under the direction of Mahler at the Imperial Theatre, Vienna.

Since an understanding of the overture to "Euryanthe" will be assisted by some knowledge of the story with which it is concerned the following resumé of that narrative is here presented:

Euryanthe is betrothed to Count Adolar. In a hall in the palace of King Louis of France the count sings the praises of his promised bride; but Lysiart, Count of Forest and Beaujolais, challenges the fidelity of the maiden, and asserts that he can win her should he care to try. Adolar stakes his lands and fortune on the faithfulness of Euryanthe, and demands that his friend shall show some proof of his victory, should he win one.

In her castle at Nevers Euryanthe has given refuge to Eglantine de Puiset, the daughter of a mutineer. This woman is enamoured of Adolar, and under the pretense of friendship for her benefactor she secretly determines to effect her downfall, and the rupture of her attachment to Adolar. Herein she is assisted by Lysiart, who has unsuccessfully attempted to gain the favor of Euryanthe. To Eglantine Euryanthe has confided a secret given her by Adolar. The latter's sister, Emma, had lost her lover in battle, and had killed herself by drinking poison from a ring. Her soul could find no rest until the ring, lying in her tomb, should be moistened with the tears of an injured and innocent maiden. Eglantine visits the tomb, abstracts the ring and gives it to Lysiart. The latter then displays the jewel to Count Adolar, who is convinced that his betrothed is unfaithful, since she must have betrayed the secret known to him and her alone. He takes Euryanthe into the desert intending to kill her; but they are attacked by a serpent and the girl throws herself

between the reptile and her lover. Adolar kills the serpent; but he cannot find the heart to murder her who would have given her life for his. He leaves her to her fate. Euryanthe is found by the king and his hunters, and to the monarch she unfolds the story of her woe, and the treachery of Eglantine. In the meantime Eglantine has become affianced to Lysiart, and the wedding is about to be celebrated in the Castle of Nevers when the woman is suddenly stricken with hysterical remorse. She thinks that Euryanthe appears to her as a ghost, and in her ravings divulges the plot. Lysiart in fury slays his bride, but is at once seized by order of the king, who enters with Adolar as Eglantine breathes her last. Explanations follow, and Euryanthe, who makes her appearance at that moment is once more taken to the heart of her beloved.

The overture to "Euryanthe" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums and strings.

The overture commences impetuously (*Allegro marcato, con molto fuoco*, E flat major, 4-4 time) with a brilliant theme in the strings. The subject contains a second section (in the Recapitulation it is omitted) which appears eight bars after the beginning of the piece, and in the wind instruments. This theme is drawn from the first act, in which it forms part of Adolar's aria "Ich bau auf Gott und meine Euryanthe." The second theme, in B flat major, is announced by the first violins in a tender melody taken from another aria of Adolar, "Wehen mir Lüfte Ruh" (act two). Material from the first portion of the principal theme returns *fortissimo*. Following a *diminuendo*, this section of the work comes to an end. There is a pause, following which 15 measures of slow movement (*Largo*) are interpolated. At this point in the overture, and to the mysterious music of the divided strings, Weber had the intention of disclosing a picture on the stage of Emma's tomb, with Euryanthe kneeling in prayer at the coffin of the suicide, and with the appearance of the dead woman's ghost to add a touch of eerie horror to the scene. The situation was never carried into effect in Weber's day, although it was occasionally tried in later presentations of the opera. Following the *Largo* there appears the Development section (*Assai moderato*) a working out of the second portion of the principal theme (this is inverted) in the basses, and imitated in a fugato by the second violins and violas.

A Recapitulation succeeds this. The fiery principal theme is given out as before. The second subject, now in E flat, is presented *fortissimo* by the first violins. A brilliant coda concludes the work.

Symphony No. 4, B Flat, Opus 60.

Ludwig von Beethoven.

Born Dec. 16, 1770, at Bonn.
Died Mar. 26, 1827, at Vienna.

The fourth symphony of Beethoven was composed in 1806, probably in the summer of that year. Beethoven had had much worry with the production of his opera "Fidelio," which had been brought out in its first form the previous year, and in a revised version in 1806 (March 29). Both these productions had been wanting in success, and there had been, too, much disturbance and anxiety by reason of the war and the French occupation of Vienna. It was natural, therefore, that Beethoven should have sought rest and con-

tentment in the rural surroundings that he loved. He went first to Martonvásár, where dwelt his friend, Count Brunswick, and where dwelt with him his sister, Countess Theresa. Before this visit Beethoven had become enamored of this handsome scion of the Brunswicks and she—the “Immortal Beloved”—had loved him in her turn. “Beethoven must have been inspired by the very genius of happiness,” wrote Grove, “when he conceived and worked out the many beautiful themes of this joyous composition.” Was this symphony finished at Martonvásár? We do not know; but it is certain that when the visit to Count Brunswick came to an end Beethoven proceeded to the country seat of Prince Liechnowsky and while at that place worked at other compositions—probably the piano concerto in G, the Rasonmowsky quartets, opus 59, and the thirty-two variations for piano in C minor, which, with the symphony, were brought back complete when the composer returned to Vienna. As the symphony is dedicated to Count Franz Oppersdorf this is a fitting place to state that during Beethoven’s visit to Prince Liechnowsky he and the prince paid a visit to Count Oppersdorf’s castle near Oberglogau, and the count—an excellent amateur musician—later commissioned the composer to write a symphony for him, for which he offered 350 florins—a little over ninety dollars. This was in 1807; but in the following year Beethoven, who had intended the fifth symphony for the count, wrote a letter—somewhat abashed in tone—to explain that he had been obliged to dispose of this symphony and also another, but that the work which he had ordered would shortly find its way to Oberglogau. Count Oppersdorf received the symphony in B flat soon after this, but it is evident from the fact that his relations with Beethoven ceased from that time that he was piqued at the treatment which he had received. The fourth symphony was first performed in the middle of March, 1807, at a concert given—to quote the *Journal des Luxus und der Moden*—“in the dwelling house of Prince L.” This could have been Prince Liechnowsky or Prince Lobkowitz. Beethoven’s biographer, Thayer, believes the concert to have taken place in the mansion of Prince Lobkowitz. Two concerts were given at this place, the programs of which were exclusively devoted to Beethoven’s compositions—the four symphonies, the overture to “*Coriolanus*,” a piano concerto and some arias from the opera “*Fidelio*.” There was a second performance of the symphony at a charity concert given at the Burg Theater, Vienna, November 15, 1807, and a third took place about New Year at one of the performances of the Concerts of Amateurs. These were very distinguished affairs. The orchestra was made up of aristocratic dilettante who engaged certain members of the Wiener Theater to play the wind instruments. The concerts—given at first in the Mehlgrube, and later in the large hall of the University—were at first conducted by the banker Haring, but by reason of dissensions he gave place to Clement. A

number of Beethoven's works were given a hearing, most, if not all, of which he directed himself. The fourth symphony was published in 1809, the separate orchestral parts only being printed. The score—a volume of 195 pages—appeared in 1821. In 1807 (April 20) Beethoven had entered into negotiations with the pianist Clementi, who was the proprietor of a music business in London, to dispose of the rights for Britain of the fourth symphony, the overture to "Coriolanus," the fourth piano concerto, that for violin and its piano arrangement, for the sum of two hundred pounds (\$1,000). Of the first performances in foreign countries it is possible to say that the first authentic interpretation of the symphony in London was by the Philharmonic Society in 1821, but it was probably played before, since until 1821 no precise records were kept of the concerts, which began in 1817. In France the fourth symphony would seem to have been performed for the first time on February 21, 1830, at a performance of the Société des Concerts. In Spain it was given, with the eight other symphonies, in 1878, at Madrid. The first hearing in Russia was in March, 1846, at St. Petersburg. The Philharmonic Society of New York interpreted the work for the first time on November 24, 1849.

The Fourth Symphony is scored for the following orchestra: one flute,* two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle-drums and strings.

I. The first movement is preceded, as in the case of the first, second and seventh symphonies, by an Introduction. This prefatory division (*Adagio*, B flat major, 4-4 time) begins with a long held B flat in the wind with a mysterious descending passage in the strings. Note the subtle relationship of the detached notes in the sixth measure (played by the first violins) to the similarly written notes of the principal subject in the *Allegro*.

The main movement (*Allegro vivace*, B flat major, 2-2 time) opens with a chord repeated six times in succession, *fortissimo*, following which the first violins give out a vivacious passage which is answered by the woodwind.

The transitional passage leading to the second subject makes employment of the material already heard and a new syncopated idea in the woodwind. The second theme appears in F major as a conversation between the bassoon, oboe and flute.

Another section of this subject—followning a long *crescendo*—is given out as a canon between the clarinet and bassoon. There is a codetta based on the syncopated passage preceding the second theme. The Development is of masterly construction. A very large portion of it is devoted to a working out of the opening theme of the movement, over which there runs occasionally a melody of graceful charm. There is a remarkable passage toward the close consisting of a long roll for the kettledrum with a curious twittering figure in the strings, a gradual *crescendo* leading into the Recapitulation, the principal subject of which is announced by the full orchestra. The second theme appears in B flat major to be followed by a

*It would be interesting to know why Beethoven, who used two flutes in the instrumentation of all his other symphonies, employed only one in the fourth. In only three of the symphonies—Nos. 5, 6 and 9—are trombones employed, and in only two has Beethoven written for more than two horns.

lengthy coda in which further development is given to the opening theme.

II. (*Adagio*, E flat major, 3-4 time.) This movement, like the first, is in sonata form. Berlioz said of it that "its form is so pure, its melodic expression so angelic and of such irresistible tenderness, that the prodigious art of the workmanship completely disappears." The opening introductory measure given out by the second violins is made of great importance in the development of the movement. The first theme is sung by the first violins and repeated by the woodwind.

The second subject (In B flat) is given to the clarinet. The short Development makes much employment of the rhythm of the introductory measure to the opening theme. The Recapitulation has its principal theme slightly varied, and heard, as before, at first in the violins; the second subject is again given to the clarinet. A short coda is built on the melody of the principal theme.

III. (*Allegro vivace*, B flat major, 3-4 time.) In their analysis of this movement Sir George Grove and J. G. Prod'homme call it a minuet. Berlioz refers to it as a scherzo, which in character and spirit it really is.

It opens with a vigorous subject in the full orchestra which, after lengthy treatment, is followed by a Trio (*Un poco meno allegro*, B flat major) of which the theme is delivered by the woodwind, with what Sir George Grove called "saucy interruptions of the first violins."

The first part is then repeated with another presentation of the Trio and a final rehearing of the opening division.

IV. (*Allegro ma non troppo*, B flat major, 2-4 time.) This finale is in sonata form. The first theme is announced in the bustling sixteenth note figure which, put forward in the strings, is a prevailing feature of the entire movement.

The second subject is announced by the oboe over a broken-chord triplet figure of the clarinet.

The closing portion of the exposition brings back reminiscences of the opening theme. In the Development much use is made of the first subject. The Recapitulation presents in modified form the material of the first portion of the movement, and a coda based on the matter of the principal theme.

Tone-Poem, "En Saga."

Jean Sibelius.

Born Dec. 8, 1865, at Tavastehus, Finland.

This composition by Sibelius was published in 1903 and it received its first performance in America at these concerts, April 29, 1904. The conductor upon that occasion was Theodore Thomas.

The composer has not given any indication as to the story or legend which serves as the basis of his work. Mrs. Rosa Newmarch, writing of "En Saga" says, "Unfortunately it belongs to that baffling and unsatisfactory class of symphonic poems which composers issue to the world without any frank indication of their literary basis. The music certainly suggests the recital of some old tale in which the heroic and pathetic elements are skilfully blended, while the title indicates that it belongs to Scandinavian rather than to Finnish history." Dr. Walter Niemann perceives in Sibelius'

symphonic poem a tone picture of "the present lot of his people. We do not need a 'program' for his 'Saga' to tell us every moment what hovered before the composer. Only one thing characteristic of the young Norse school is lacking in his works—the cheerful, joyous element."

"*En Saga*" is scored for two flutes (one interchangeable with a piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, bass drum, cymbals, triangle, strings. Kettledrums are not employed at all.

"*L'Apprenti Sorcier*" (*Scherzo*).

Paul Dukas.

Born Oct. 1, 1865, at Paris.

"*L'Apprenti Sorcier*," entitled on the score "an orchestral scherzo" has for its pictorial basis the poem "*Der Zauberlehrling*," written by the German poet Goethe in 1796, and published two years later. The poem concerns itself with the apprentice of a magician who, when his master leaves the house, proceeds to experiment with the magic formula he has heard the sorcerer utter. Using the cabalistic words employed by his master the apprentice commands the broom to go to the shore and fetch water. The broom obeys, and when all the pitchers are filled the apprentice is dismayed to discover that he cannot remember the magic utterance that will compel the broom to stop. Soon the room is swimming with water, and still the indefatigable utensil hurries to and from the river's edge. In desperation the apprentice resolves to stop its progress with a hatchet. As the broom comes in with its liquid burden the arm of the young man wields the weapon and the broom is split in twain. Before the sorcerer's apprentice has had time to utter a sigh of relief at the satisfactory ending to his troubles his dismay is doubly increased. For now both parts of the broom are speeding to the river bank! As the water splashes over and around the steps and hall the apprentice screams for help. And help arrives. The sorcerer enters at that moment, takes in the situation, commands the carriers to desist and both parts of the broom fly into their corner.

"*L'Apprenti Sorcier*" was given its first performance at a concert of the Société Nationale, May 18, 1897, in Paris. Its first performance in America was at these concerts on January 14, 1899, Mr. Theodore Thomas conducting.

Dukas scored his work for the following orchestra: Two flutes, piccolo, two oboes, two clarinets and bass clarinet, three bassoons and double bassoon, four horns, two trumpets and two cornets, three trombones, three kettle drums, bass drum, cymbals, triangle, glockenspiel, harp and strings.

"The Wand of Youth,"
Suite No. 2, Opus 1 B.

Edward Elgar.

Born June 2, 1857, at Broadheath,
(near Worcester), England.

In 1869 Elgar—then twelve years of age—began to write, for the edification of his family, a fairy play—"The Wand of Youth"—of which the leading idea was contained in a magic process by which the older people could be made to look upon things in the same light as the younger generation. To the play the youthful writer contributed music as well as the text and situations, and this music, written for a few instruments, was to be performed by members of the family. That Elgar's efforts were received with much sympathy in his home circle is well to be believed, for the composer's father, a musicseller in Worcester, was not only an excellent performer on the violin, but he was for thirty-seven years the organist of St. George's Roman Catholic Church. Sir Edward Elgar's uncle cultivated music also—he was a viola player—and at least one of the composer's brothers was gifted in the art; for Frank Elgar plays the oboe and has conducted a military band composed of civilians in Worcester.

In the summer of 1907 Sir Edward Elgar took in hand the music that he had written nearly forty years before and recast it for full orchestra in the form of two Suites. The first was produced at a Symphony Concert in Queen's Hall, London, December 14, 1907, the work being conducted by Henry J. Wood. It was played at the concerts of the Theodore Thomas Orchestra for the first time in Chicago, November 13-14, 1908.

The second Suite was, like the first, drawn from Elgar's juvenile music to the play. The pieces were remodelled and rescored, but the composer did not attempt so to revise and modernize them that the original spirit would be eliminated from their art. Of the six little pieces—"March," "The Little Bells," "Moths and Butterflies," "Fountain Dance," "The Tame Bear," and "The Wild Bears"—the third and the sixth were earliest in the date of their creation, and they stand in the suite exactly as they stood when they were first composed. The others have been reconstructed from what Elgar calls "complete fragments." The first performance of the second Suite took place September 9, 1908, at the Public Hall, Worcester—the occasion of the interpretation having been the second concert of the Three Choirs Festival. It is worth remarking as an interesting, if unimportant, coincidence that the "Wand of Youth" suite was interpreted for the first time within a few hundred yards of the cottage in which, as a child, its composer had first conceived his work.

Elgar conducted the performance of his Suite, the last movement of which—"The Wild Bears"—had to be repeated owing to the enthusiasm of the listeners. There was also played for the first time Bantock's Comedy Overture "The Pierrot of the Minute;" and the other orchestral numbers were Sir Alexander Mackenzie's

Overture to "The Little Minister," Strauss' "Den Juan," Debussy's "Après-midi d'un Faune" and Cowen's Overture "The Butterfly's Ball." Elgar also conducted a first performance of the Suite in London at Queen's Hall, October 17, 1908. The second "Wand of Youth" suite, dedicated to Hubert A. Leicester, Worcester, is scored for the following orchestra: two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, side drum, bass drum, gymbals, triangle, tambourine, glockenspiel, bell, xylophone, harp and strings. The movements are too slight and too simple to require detailed analysis. The following are the titles of the pieces, with the keys and the tempi in which they are composed: I. March (*Alla Marcia, Allegro moderato*, G minor, 4-4 time); II. The Little Bells (Scherzino) (*Allegro Molto*, E flat major, 2-4 time); III. Moths and Butterflies (Dance), (*Allegretto*, A minor, 2-4 time); IV. Fountain Dance (*Allegretto comodo*, G major, 3-8 time); V. The Tame Bear (*Allegro moderato*, A minor, 2-2 time); VI. The Wild Bears (*Presto*, A minor, 2-4 time).

Festival March.

Frederick A. Stock.

Born Nov. 11, 1872, at Jülich, Germany.

In commemoration of the twentieth anniversary of the founding of the Theodore Thomas Orchestra—it was at the time of that foundation, in 1891, the Chicago Orchestra—Mr. Stock composed his Festival March, which, at the opening concerts of this season, received its first performance. A note at the end of the manuscript score states that the March was composed at Aachen (Aix-la-Chapelle) and that it was begun August 11, 1910 and completed August 25—the work being therefore an artistic product of its composer's vacation spent in Germany.

Since the labors of the Theodore Thomas Orchestra have been entirely devoted to the cause of musical progress in America it was, perhaps, a natural decision which led Mr. Stock to incorporate with his own creative material certain national tunes which have long been associated with the folk music of this country. As will be heard during the interpretation of the March these tunes are, with the exception of the "Star Spangled Banner," rather suggested than unfolded at length, and they are largely given contrapuntal development with other material. The national melodies thus drawn upon are "Old Folks at Home," "Yankee Doodle," "Dixie" and "The Star Spangled Banner." His composition the writer has dedicated to the officers and members of the association which for twenty years has supported the provision of the highest type of orchestral art in this city, and of which he has been the musical director since its founder's death. The Festival March

is written for a large orchestra, the following instruments being called for by the score—two flutes, piccolo, three oboes (one interchangeable with an English horn), two clarinets, bass clarinet, two bassoons, double bassoon, four horns, four trumpets, three trombones, tuba, kettle drums, bass drum, side drum, cymbals, triangle, bells, glockenspiel, castagnettes, tambourine, harp and strings.

The work opens with an introduction (*Moderato, Maestoso e Pesante*) twenty-five measures long in which the principal theme is foreshadowed in passages for the lower strings over a long continued organ-point on F. There is a hint of the two first measures of the "Star Spangled Banner" occurring in the trombones eleven bars after the beginning of the piece. Still later a suggestion of "Yankee Doodle" is heard in the violoncellos and trombones. A crescendo working up to a *ff* leads into the main theme, put forward by the full orchestra. Four measures of the theme are quoted—

No. 1



The subject having been worked over at some length and with much sonority the music becomes more tranquil, and over a tremolo in the divided violoncellos there is heard (in the wood-wind) four measures of "Dixie" this being interwoven with "The Old Folks at Home" in the second violin. The development of these melodies is continued, with hints of "Yankee Doodle," given out by the violoncellos and trombones.

Working over of the main theme (No. 1) is resumed, and nine measures later the whole first phrase of "Yankee Doodle" is given to the tuba and bass clarinet, following this there being heard the first phrase of "Dixie" in the wood-wind. The main theme returns *ff*. A climax, followed by a diminuendo and a rallentando, leads into the Trio, the subject of which (*Schr ruhig*) is allotted to the first violins as follows:

No. 2



At the close of the Trio a return is made to the main subject-matter over a long organ-point on F, "Dixie" and, later, "Yankee Doodle" also being suggested. A long crescendo leads to the climax of the work in which, after a pause, "The Star Spangled Banner" is shouted forth, first by the brass (*Maestoso*) and after it by the full orchestra, and with this Hymn to Liberty the March comes to its conclusion.

REPERTOIRE

1891-1911

D'ALBERT—

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FIRST SEASON—1891-'92.

CLARINET.....	Mr. Joseph Schreurs.
FLUTE.....	Mr. Vigo Andersen.
HARP.....	Mr. Edmund Schuecker.
HORN.....	Mr. Hermann Dutschke.
PIANOFORTE.....	Miss Adele aus der Ohe; Mmes. Julia Rivé-King, Fannie Bloomfield Zeisler. Messrs. Adolph Carpe, Rafael Joseffy, Emil Lieb- ling, Ignace Paderewski.
VIOLA.....	Mr. August Junker.
VIOLIN.....	Mr. Max Bendix.
VIOLONCELLO.....	Mr. Bruno Steindel.
VOCAL.....	Misses Marguerite Hall, Medora Head, Ida Klein; Mmes. Clementine de Vere, Julie Wyman. Messrs. Antonio Galassi, Italo Campanini, Emil Fischer, George Ellsworth Holmes, William Ludwig.

CLARINET.....	Mr. Joseph Schreurs.
FLUTE.....	Mr. Vigo Andersen.
HARP.....	Mr. Edmund Schuecker.
PIANOFORTE.....	Mme. Fannie Bloomfield Zeisler.
	Messrs. Ferruccio Busoni, Ignace Paderewski, Xaver Scharwenka, William H. Sherwood.
VIOLIN.....	Messrs. Max Bendix, Franz Esser, J. Marquardt, Theodore B. Spiering.
VIOLONCELLO.....	Messrs. Louis Amato, Bruno Steindel.
VOCAL.....	Miss Minnie Fish; Mmes. Minna Brentano, Martha Werbke-Burckard, Ragna Linné, Lillian Nor- dica.
	Messrs. George Ellsworth Holmes, Charles A. Knorr, Whitney Mockridge.

HARP.....	Mr. Edmund Schuecker.
ORGAN.....	Mr. Wilhelm Middelschulte.
PIANOFORTE.....	Miss Adele aus der Ohe.
	Mr. Edward A. MacDowell.
VIOLIN.....	Messrs. Max Bendix, Henri Marteau.
VIOLONCELLO.....	Mr. Bruno Steindel.

THIRD SEASON—1893-'94—Continued.

VOCAL..... Miss Fanchon Thompson; Mmes. Katherine van Arnhem, Emma Eames, - Minnie Fish-Griffin, Amalie Materna.
Messrs. Plunkett Greene, George Ellsworth Holmes, Charles A. Knorr.

FOURTH SEASON—1894-'95.

HARP..... Mr. Edmund Schuecker.
ORGAN..... Mr. Clarence Eddy.
PIANOFORTE..... Messrs. Rafael Joseffy, Hans von Schiller, W. C. E. Seeboeck.
VIOLA..... Mr. August Junker.
VIOLIN..... Messrs. Max Bendix, Eugene Boegner, César Thomson, Eugène Ysaye.
VIOLONCELLO..... Mr. Bruno Steindel.
VOCAL..... Misses Carlotta Desvignes, Electa Gifford; Mme. Lillian Blauvelt.
Mr. Max Heinrich.

FIFTH SEASON—1895-'96.

PIANOFORTE..... Mme. Fannie Bloomfield Zeisler.
Mr. Ignace Paderewski.
VIOLIN..... Messrs. Max Bendix, Martin Marsick, Franz Ondricek, Emile Sauret.
VIOLONCELLO..... Mr. Bruno Steindel.
VOCAL..... Misses Electa Gifford, Marguerite Hall; Mmes. May Phoenix-Cameron, Amalie Materna.
Messrs. Charles W. Clark, George W. Fergusson, George Hamlin.

SIXTH SEASON—1896-'97.

ORGAN..... Mr. Clarence Eddy.
PIANOFORTE..... Mme. Teresa Carreño.
Messrs. Hans Bruening, Leopold Godowsky.
VIOLIN..... Messrs. Carl Halir, Jan van Oordt; Master Huberman.
VIOLONCELLO..... Messrs. Bruno Steindel, Leo Stern.
VOCAL..... Misses Estelle Harrington, Sue Harrington; Mmes. Georgine von Januschowsky, Lillian Nordica.
Messrs. D. Ffrançon Davies, Edward H. Dermitt, George Hamlin.

SEVENTH SEASON—1897-'98.

HARP..... Mr. Edmund Schuecker.
ORGAN..... Mr. Alexandre Guilmant.
PIANOFORTE..... Miss Laura Sanford.
Messrs. Josef Hofmann, Raoul Pugno, Alexandre Siloti.
VIOLIN..... Messrs. Emil Baré, Leopold Kramer, Henri Mar-
teau; Eugène Ysaye.
VIOLONCELLO..... Messrs. Jean Gerardy, Bruno Steindel.

SEVENTH SEASON—1897-'98—Continued.

VOCAL.....Misses Helen Buckley, Estelle Harrington; Mmes. Christine Nielson-Dreier, Minnie Fish-Griffin, Josephine S. Jacoby, Lillian Nordica, Serena Swabacker, Genevieve Clark-Wilson.
Messrs. Joseph S. Baernstein, Giuseppe Campanari, Charles W. Clark, George Hamlin, George Ellsworth Holmes, Pol Plançon.

EIGHTH SEASON—1898-'99.

BASSOON.....Mr. M. Bachmann.
CLARINET.....Mr. Joseph Schreurs.
HORN.....Mr. L. de Maré.
OBOE.....Mr. F. Starke.
ORGAN.....Messrs. Clarence Eddy, Wilhelm Middelschulte.
PIANOFORTE.....Mme. Teresa Carreño.
Messrs. Moriz Rosenthal, Emil Sauer, William H. Sherwood.
VIOLIN.....Lady Hallé.
Messrs. Emil Baré, Willy Burmester, Leopold Kramer.
VIOLONCELLO.....Mr. Louis Amato.
VOCAL.....Mme. Marcella Sembrich.
Mr. George Hamlin.

NINTH SEASON—1899-1900.

ORGAN.....Mr. Arthur Dunham.
PIANOFORTE.....Messrs. Leopold Godowsky, Mark Hambourg, Ignace Paderewski, George Proctor.
VIOLIN.....Miss Leonora Jackson.
Messrs. Emil Baré, Leopold Kramer, Alexandre Petschnikoff.
VIOLONCELLO.....Miss Elsa Ruegger.
Messrs. Bruno Steindell, Walter Unger.
VOCAL.....Mme. Katherine Fisk.
Messrs. David Bispham, Ben Davies, Arthur van Eweyk, Whitney Mockridge.

TENTH SEASON—1900-'01.

CLARINET.....Mr. Joseph Schreurs.
ORGAN.....Mr. Wilhelm Middelschulte.
PIANOFORTE.....Mme. Fannie Bloomfield Zeisler.
Messrs. Richard Burmeister, Ernst von Dohnanyi, Ossip Gabrilowitsch, Leopold Godowsky.
VIOLIN.....Miss Maud Powell.
Messrs. Emil Baré, Leopold Kramer, Fritz Kreisler, Leon Marx.
VIOLONCELLO.....Mr. Hugo Becker, Mr. C. Brueckner, Mr. Bruno Steindel.
VOCAL.....Mmes. Sue Harrington Furbeck, Genevieve Clark-Wilson.
Messrs. Charles W. Clark, George Hamlin.

ELEVENTH SEASON—1901-'02.

PIANOFORTE.....	Miss Augusta Cottlow; Mmes. Ella Dahl-Rich, Fannie Bloomfield Zeisler.
READER.....	Messrs. Harold Bauer, Josef von Slivinski.
VIOLIN.....	Mr. George Riddle.
	Miss Olive Mead.
	Messrs. Emil Baré, Charles Gregorowitsch, Leo- pold Kramer, Fritz Kreisler.
VIOLONCELLO.....	Mr. Bruno Steindel.
VOCAL.....	Miss Electa Gifford; Mme. Gertrude May Stein.
	Messrs. Charles W. Clark, Ben Davies.

TWELFTH SEASON—1902-'03.

HARP.....	Mme. Margaretha Wunderle.
	Mr. Enrico Tramonti.
ORGAN.....	Mr. Horatio W. Parker.
PIANOFORTE.....	Miss Mary Wood Chase; Mme. Fannie Bloomfield Zeisler.
	Messrs. Ossip Gabrilowitsch, Rudolph Ganz, Mark Hambourg, Frederic Lamond, Raoul Pugno.
VIOLIN.....	Miss Maud MacCarthy.
	Messrs. Cornelius Franke, Hugo Heermann, Leo- pold Kramer.
VIOLONCELLO.....	Messrs. Bruno Steindel, Walter Unger.
VOCAL.....	Misses Mabelle Crawford, Jenny Osborne; Mme. Kirkby Lunn.
	Messrs. David L. Canmann, Glenn Hall, Anton van Rooy.

THIRTEENTH SEASON—1903-'04.

CLARINET.....	Mr. Joseph Schreurs.
FLUTE.....	Mr. Alfred Quensel.
HARP.....	Mr. Enrico Tramonti.
HORN.....	Mr. Leopold de Maré.
OBOE.....	Mr. Alfred Barthel.
PIANOFORTE.....	Miss Blanche Sherman; Mmes. Jeannette Durno Collins, Fannie Bloomfield Zeisler.
	Messrs. Ferruccio Busoni, George Proctor, Arthur Whiting.
VIOLIN.....	Miss Maud Powell.
	Messrs. Leopold Kramer, Leon Marx, Jacques Thibaud.
VIOLONCELLO.....	Messrs. Carl Brueckner, Bruno Steindel.
VISITING CONDUCTOR.	Dr. Richard Strauss.
VOCAL.....	Misses Muriel Foster, Marguerite Hall, Jenny Os- born; Mmes. Sue Harrington Furbeck, Ernestine Schumann-Heink, Pauline Strauss de Ahna.
	Messrs. Albert Borroff, George Hamlin.

FOURTEENTH SEASON—1904-'05.

FLUTE.....	Mr. Alfred Quensel.
HARP.....	Mr. Enrico Tramonti.
HORN.....	Mr. Leopold de Maré.
OBOE.....	Mr. Alfred Barthel.

FOURTEENTH SEASON—1904-'05—Continued.

PIANOFORTE.....	Mme. Fannie Bloomfield Zeisler. Messrs. Eugène d'Albert, Vladimir de Pachmann, Ignace J. Paderewski, Ernest Schelling.
VIOLA.....	Mr. Franz Esser.
VIOLIN.....	Messrs. Ludwig Becker, Leopold Kramer, Fritz Kreisler, Charles Moerenhout, Émile Sauret.
VIOLONCELLO.....	Mr. Bruno Steindel.
VOCAL.....	Miss Muriel Foster; Mme. Louise Homer.

FIFTEENTH SEASON—1905-'06.

HARP.....	Mr. Enrico Tramonti.
ORGAN.....	Mr. Wilhelm Middelschulte.
PIANOFORTE.....	Miss Adele aus der Ohe. Messrs. Rudolph Ganz, Waldemar Lütschg, Raoul Pugno, Alfred Reisenauer, Arthur Rubinstein.
READER.....	Mr. David Bispham.
VIOLIN.....	Messrs. Ludwig Becker, Hugo Heermann, Leopold Kramer.
VIOLONCELLO.....	Messrs. Robert Ambrosius, Bruno Steindel.
VOCAL.....	Mmes. Johanna Gadschi, Louise Homer, Kirkby Lunn. Messrs. David Bispham, Charles W. Clark, George Hamlin.

SIXTEENTH SEASON—1906-'07.

HARP.....	Mr. Enrico Tramonti.
ORGAN.....	Mr. Wilhelm Middelschulte.
PIANOFORTE.....	Mmes. Olga Samaroff, Fannie Bloomfield Zeisler. Messrs. Ossip Gabrilowitsch, Rudolph Ganz, Josef Lhevinne, Otto Neitzel, Moriz Rosenthal, Camille Saint-Saëns.
VIOLIN.....	Miss Maud Powell. Messrs. Ludwig Becker, Hugo Heermann, Leo- pold Kramer, Francis MacMillen, Alexandre Petschnikoff.
VIOLONCELLO.....	Messrs. Horace Britt, Bruno Steindel.
VISITING CONDUCTOR.....	Sir Edward Elgar.
VOCAL.....	Mmes. Johanna Gadschi, Ernestine Schumann- Heink, Louise Homer. Messrs. Alois Burgstaller, Herbert Witherspoon.

SEVENTEENTH SEASON—1907-'08.

HARP.....	Mr. Enrico Tramonti.
HORN.....	Mr. Leopold de Maré.
OBOE.....	Mr. Alfred Barthel.
ORGAN.....	Mr. Wilhelm Middelschulte.
PIANOFORTE.....	Miss Katharine Goodson; Mmes. Teresa Carreño, Olga Samaroff, Fannie Bloomfield Zeisler. Messrs. Richard Buhlig, Josef Hofmann, Ignace J. Paderewski.
VIOLIN.....	Miss Maud Powell. Messrs. Ludwig Becker, Leopold Kramer, Fritz Kreisler.

VIOLONCELLO.....Miss May Mukle,
 Mr. Bruno Steindel.
 VISITING CONDUCTOR..Mr. Frank van der Stucken.
 VOCAL.....Mmes. Johanna Gadski, Corinne Rider-Kelsey.
 Messrs. Emilio de Gogorza, Lawrence Rea, Her-
 bert Witherspoon.

HARP.....	Mr. Enrico Tramonti.
ORGAN.....	Mr. Wilhelm Middelschulte.
PIANOFORTE.....	Misses Katharine Goodson, Adele Verne, Mme. Fannie Bloomfield Zeisler.
	Messrs. Ernesto Consolo, Ignace J. Paderewski, Emil Sauer, Ernest Schelling.
VIOLIN.....	Messrs. Ludwig Becker, Mischa Elman, Leopold Kramer, Alexander Petschnikoff, Albert Spald- ing.
VIOLONCELLO.....	Messrs. Bruno Steindel, Walter Unger.
VOCAL.....	Mmes. Johanna Gadski, Marie Rappold.
CHORAL.....	Mendelssohn Choir of Toronto, Ont.

HARP	Mr. Enrico Tramonti.
ORGAN	Messrs. Wilhelm Middelschulte, Arthur Dunham.
FLUTE	Mr. Alfred Quensel.
PIANOFORTE	Mmes. Teresa Carreño, Olga Samaroff. Messrs. Ferruccio Busoni, Anton Foerster, Heinrich Gebhard, Sergei Rachmaninoff, Hans Richard.
VIOLIN	Miss Maud Powell, Messrs. Hans Letz, Alexander Sebal.
VIOLONCELLO	Messrs. Carl Brueckner, Bruno Steindel.
DOUBLE-BASS	Mr. V. Jiskra.
VISITING CONDUCTORS	Messrs. George W. Chadwick, Sergei Rachmaninoff.
VOCAL	Mmes. Johanna Gadske, Ernestine Schumann-Heink, Corinne Rider-Kelsey.
CHORAL	The Apollo Musical Club of Chicago.

HARP	Mr. Enrico Tramonti.
ORGAN	Mr. Wilhelm Middelschulte.
FLUTE	Mr. Alfred Quensel.
OBOE	Mr. Alfred Barthel.
CLARINET	Mr. Joseph Schreurs.
BASSOON	Mr. Paul Kruse.
HORN	Mr. Leopold de Maré.
PIANOFORTE	Mmes. Yolande Mero, Fannie Bloomfield Zeisler. Messrs. Adolphe Borchard, Ferruccio Busoni, Ernest Hutcheson, Henriot Levy, Xaver Schar- wenka.

TWENTIETH SEASON—1910-'11—Continued.

VIOLIN	Messrs. Mischa Elman, Jaroslav Kocian, Hugo Kortschak, Hans Letz, Francis Macmillen, Alexander Zukowsky.
VIOLONCELLO	Messrs. Paulo Gruppe, Boris Hambourg, Bruno Steindel.
VISITING CONDUCTOR.	Mr. Henry K. Hadley.
VOCAL	Miss Perceval Allen, Mme. Ernestine Schumann-Heink.
	Messrs. George Hamlin, Clarence Whitehill.



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